

EXPLORING THE RELATIONSHIPS BETWEEN DESIGN & PUBLIC LIBRARIES THROUGH THE LENS OF SERVICE DESIGN

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Dedication

In memory of my loving grandfather Romeu Sartori. His words of encouragement and support made this thesis possible. He will always be with me.

Keywords

Democracy

Design

Public Library

Service Design

Abstract

Design is ubiquitous in the life of contemporary society, however there are multiple perspectives that influence its definitions and understandings. This research investigates the role of public services in contributing to change the general public's perception that design is solely associated with the embellishment of products, which positions the field in an elitist sphere. This idea is based on the assumption that the elitist perception is a consequence of people's superficial understanding of design. However, meaningful design experiences have the potential to change people's perceptions—services are one of the ways of delivering such experiences. In order to cross the elitist design barrier, this study suggests that the provision of a democratic space in which to host design-focused services would acquaint people with the broader concept of design. Considering that public libraries play a role as cultural institutions and provide free and open community access to information, they were selected as hosts for these experiences.

The scope of this research is limited to exploring the issue in the context of public libraries in Brisbane, Australia—State Library of Queensland (SLQ)—and in Curitiba, Brazil—State Library of Paraná (SLP). This exchange of perspectives contributes to the observation of the impacts of history and culture on understandings of design. These two countries both experienced a period of colonisation that left a legacy that still impacts their current social perceptions and behaviour.

In recognition of the influence of culture on the construction of meaning, the constructionist epistemology grounds the methodology of this study. Service design, as a discipline dedicated to the development of new services, provides the theoretical perspective for the proposed investigation.

This study identified a gap between the way designers and the general public perceive design. While designers demonstrate an understanding of design's ability to improve human life through material and immaterial outcomes, the general public associates design solely with concrete outcomes. This was identified in both public libraries, and demonstrates that their current services do not influence the

way the general public acknowledges design. This also indicates that there is room for these libraries to implement public services that engage their local communities in experiences that aim to change their perspectives on design.

This research also demonstrates the great potential that public libraries have as providers of services that focus on fostering design. It also contributes to expanding the knowledge of the impact that history and culture have on understandings of design in Brisbane and Curitiba. The research methods used also contribute by suggesting an alternative way of investigating service-dominant entities using service design theory. It is expected that this research will deepen discussion surrounding the democratisation of design, and contribute to further studies that seek ways to counter the current perception of design as elitist.

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List of Abbreviations

ALIA	Australian Library and Information Association
APDL	Asia Pacific Design Library
SLP	State Library of Paraná
SLQ	State Library of Queensland
UNESCO	United Nations Educational, Scientific and Cultural Organisation

Statement of Original Authorship

The work contained in this thesis has not been previously submitted to meet requirements for an award at this or any other higher education institution. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made.

QUT Verified Signature

Signature:

Date: 27/01/2016

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Chapter 1 Introduction

Design is ubiquitous to the life of contemporary industrialised societies (Flusser, 1999; Fry, 2012; Papanek, 1985). However, various perspectives influence the way communities acknowledge design in terms of its contribution to their personal lives and environment.

In Brazil, for example, some people are not aware of design in their daily lives, and commonly associate it with expensive products. This issue has been previously explored by the author of this study in an earlier project that was concerned with making design more available to people in Curitiba (Brazil) through a space known as “Casa Design”. This space was developed to host a program of services, talks, workshops, and other activities related to design. It allowed people to interact with others and with designers, with the ultimate goal of fostering design.

Through further investigating these initial perceptions it was found that there are many different ways of understanding design. These perspectives depart from the impacts of history and culture in determined communities and on the development of the field, influencing the current status of design (Amaral, Taboada, & Chamorro-Koc, 2014). Another important point is that in some cultures, and not only in Brazil, design is solely associated with ornamentation (Amaral, et al., 2014; Bonsiepe, 2006; Fry, 1988; Wong, 1993). This association implies that its functional value and role is to attract consumers through the aesthetic improvement of artefacts. This implication, in turn, results in an elitist perception that design is only applicable to expensive and highly technological products—an elitist perception that devalues design and its meaningful social

contribution. This perceptual barrier needs to be crossed in order to make design more accessible to the general public.

1.1 RESEARCH PURPOSE

It can be assumed that the elitist perception of design is influenced by a lack of knowledge of the discipline. Thus, this research investigates public services as a medium through which to familiarise society with design. The focus on public services comes from the assumption that enhancing society's awareness of design's value will help to cross the elitist barrier and contribute to its democratisation. The objective is to investigate the role that public services have in providing people with an opportunity to experience different types of design activity, and to inform them of its contributions to the improvement of experiences, products, and processes that positively affect their daily lives. Public libraries have been chosen as the context for this study because they offer public services accessible to all the community in general.

Given that culture and history play an important role in shaping design understandings, this study investigates the issue through a cross-cultural comparison of two cities: Brisbane (Australia) and Curitiba (Brazil). The reasons for this selection are threefold: (i) Brisbane is the city where the researcher is conducting this study as part of a Master by Research degree, (ii) the researcher's background knowledge of living in these two cities, and (iii) the State Library in both cities play a significant role in the community. In addition, the two cities are both located in colonised countries (Australia and Brazil) that are still affected by the legacies of that period, therefore, impacting the design field (Amaral, et al., 2014).

As mentioned earlier, there is not a single global understanding of design, thus this cross-cultural approach enables the exploration of different cultural perspectives about this topic. While the scope of the study is limited to these cities, they do, nevertheless, help to identify traces of cultural and historical impacts on local communities' perspectives on design. These perspectives have been provided by the study's participants, and analysed as the study's data.

1.2 RESEARCH SIGNIFICANCE

This research investigates the role of public services in contributing to change the elitist perception of design by making it more accessible to the general public. Public services are one of the ways of delivering meaningful experiences that can change people's perceptions of design. The elaboration of a phenomenon comes from constructed memories (Fry, 2009), and experiences have the potential to construct new memories. For this reason, the significance of this research lies in the fact that this accessibility to, and familiarity with design will foster an understanding of its value in everyday life, and an acknowledgement that it is more than simply the styling of artefacts. The concerns of the field of design also involve promoting social equality and improving community life (Bichard & Gheerawo, 2011; Brown, 2008).

Some authors in the field proffer the notion that design is intrinsic to human nature (Fry, 2012; Papanek, 1985); that is, that all individuals design consciously or intuitively most of the time. In other words, design does not only exist in artefacts; it is also part of daily actions in the form of intellectual planning. Furthermore, design not only affects the lives of individuals; it also impacts a broader social, cultural, political, economic, technological and environmental context (Akama, 2008). Thus, increasing people's awareness of design might stimulate a critical design vision that might impact their daily decisions, consuming habits, and their appreciation of the work of professional designers. Consequently, people will be able to also play a more critical role in design ethics, and question its practices. This, in turn, will increase the responsibility of professionals in the field.

1.3 RESEARCH SCOPE AND RESEARCH QUESTIONS

This research investigates public services using service design as theoretical background. Service design, as a discipline, is concerned with the development of services through a human-centred philosophy. It addresses the needs and desires of both users and providers, and connects the two groups through services. Specifically, this study investigates the first part of the service design process of designing a new service: the exploration of the views and opinions of both providers (public libraries) and users (library visitors).

There is no defined step-by-step guide to the creative process; rather, there are frameworks that are adapted to specific projects and help to define their focus (Stickdorn & Schneider, 2010). While most service design consultancies have their own frameworks, the design process seems to be common to all (Leinonkoski, 2012). The framework guiding the focus of this research is “The Double Diamond”, developed by the British Design Council in 2005. This model divides the creative process into four activity phases: discover, define, develop and deliver (Hunter, 2015). Together, they demonstrate the scope of this study and highlight its concerns, as seen in Figure 1.1

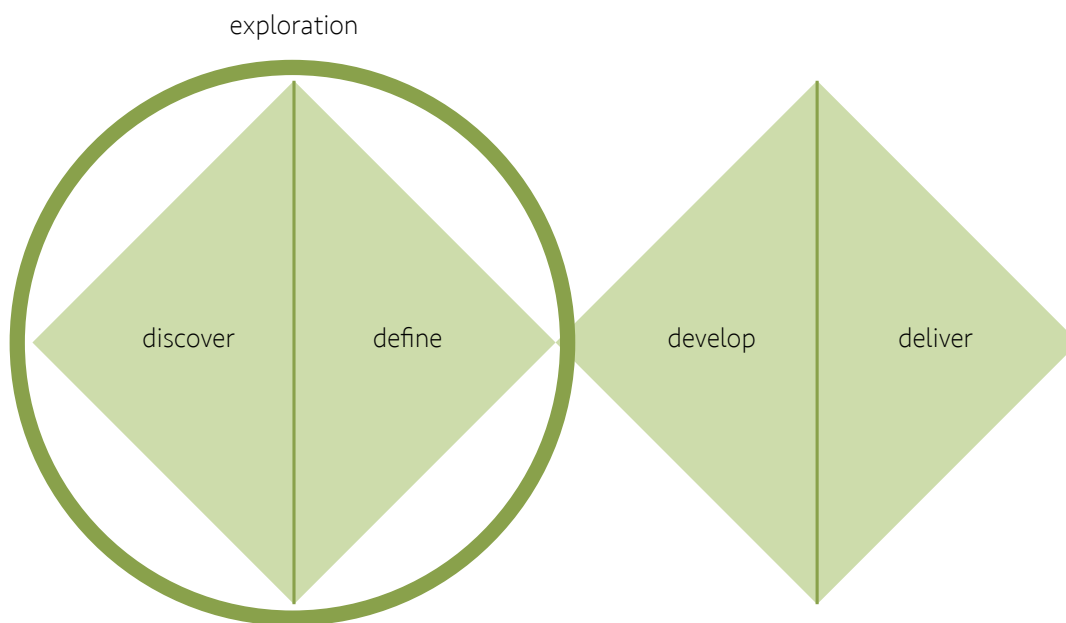


Figure 1.1 The Double Diamond (British Design Council, 2005)

The shape of diamonds are used to represent what the Design Council calls “divergent and convergent thinking”; that is, the analysis of many possibilities (“divergent thinking”) before the narrowing down (“convergent thinking”) towards a solution or selection (British Design Council, 2007). This process is undertaken twice, in the exploratory (discover and define) phase and the implementation (develop and deliver) phase. However, this study focuses on the exploration phase, and no specific design solutions are proposed. This is because the study’s objective is to investigate the key factors involved in this first phase of designing a new service.

This leads to the overarching research question of this study:

- What is the role of public services in making design more accessible to the general public?

This overarching research question has two main components from which two sub-questions have been formed. The first component is related to public services, and supports a further investigation of how public libraries can perform a significant role in informing design's contributions to the general public. Hence, the first sub question (research question 1) is:

- What is the relationship between public libraries, local community, and design?

Through investigating these relationships it might be possible to better understand the provider's perspective. Furthermore, considering that for the purpose of this study, public libraries are the platform for accessing design, this question also supports an investigation of the user perspective of their relationship with the local library.

The second component of the overarching research question is related to design accessibility; it is concerned with the multiple perspectives that add to the understandings of design. Consequently, the second sub question (research question 2) provides the basis for exploring how people in Brisbane and Curitiba understand design:

- How do people perceive design in their daily lives in the context of Brisbane and Curitiba?

This sub question is focused on the general public perceptions of design in these two cities and should provide a platform for comparing cultural differences and similarities, and to inform the development of preliminary service design principles.

By addressing these two sub-questions, this research expands the knowledge of the development of public services and their potential to engage people through an experience focused on the objective of fostering design.

1.4 THESIS OUTLINE

This thesis is composed of six chapters, which are structured according to the various research processes involved in the study. Each chapter is now described and summarised.

Chapter 2 presents the review of the literature in the field. It provides the context and assumptions to be investigated. Initially, the review explores the multiple definitions and understandings of design. This discussion is based on issues that influence these various perceptions, such as language and the impacts of history and culture. Secondly, it exposes design's contributions to society; these include those proposed by contemporary schools of thought that support the notion that everyone is a designer, be it intentionally or unintentionally. Thirdly, it discusses why experiences provided by services can foster design. Finally, these three topics are investigated in the context of Brisbane (Australia) and Curitiba (Brazil).

Chapter 3 presents the methodology and research design of this study. It explains how the epistemology of constructionism and the methodologies of design ethnography and phenomenology are aligned with the theoretical perspective of service design. These theories ground the choice of interviews and self-inventory technique as instruments by which to collect data from the two groups of research participants: service providers and service users. It then details how these instruments were employed, and the procedures used to recruit participants. The data is then outlined and divided into three data sets. The process of thematic analysis for each data set is detailed and, finally, the ethical research considerations are presented.

Chapter 4 provides an overview of the results of the study obtained through the thematic analysis of the data. It then moves on to present the findings related to the two research sub-questions. These findings are first separately detailed according to the themes of each data set, and then compared and combined to form a comprehensive answer to each sub-question. The findings of the three data sets are then correlated to answer the overarching research question.

Chapter 5 discusses the parallels between the research findings and related theory, and demonstrate the ways in which the former confirm and contribute to the latter. This discussion is elaborated around two main themes: perceptions of

design and its contributions to society, and public libraries as providers of design-focused services. Focus then moves to the study's contributions and its implications for both the theory of design, and the current practices of public libraries. The limitations of the research are also considered in this chapter.

Chapter 6 presents the conclusions of the research by summarising its major findings. Indications of, and suggestions for further research are also presented.

Chapter 2 Literature Review

This study aspires to identify the potential that cultural precincts, such as public libraries, have to broaden people's access to design through the services they offer. For this reason, the literature review begins by defining "design" in the context of this study. In the process of determining this definition, the multiple understandings of the design field are also discussed. The review then turns to exposing the potential that services have to help in eliminating the elitist barrier to design. Thirdly, it focuses on discussing how cultural institutions are key providers of services that inform about design. Finally, the previous ideas are discussed in the context of Brisbane in Australia and Curitiba in Brazil.

2.1 DEFINITIONS OF DESIGN AND DESIGN IN DAILY LIFE

Design is understood from multiple perspectives. Some of these perspectives are related to the use of the term in different languages, its social and cultural impact, its functional value and role in attracting consumers through the aesthetic quality of objects, and its contribution to human life. The following sections review the literature relating to the definition of design in the context of this study, the impact of the different uses of the term on the way people acknowledge it, and to what contemporary schools of thought consider to be design's present and future social contribution. These sections also reveal the social effect of multiple design perspectives, and the significance of research that contributes to the democratisation of design.

2.1.1 Definitions and multiple understandings of design

This section presents an exploration of meanings. Rather than presenting one statement that defines what design is, it aims to reunite some definitions that help to make sense of the broad notion of the field and what it represents to this study. Fry (1988, p. 15) says, “it has become almost an orthodoxy in nearly every book on design to start by offering a definition of what the author thinks design is”. What seems to be a common starting point for defining design is to look into the meaning of the term.

Language is a representation of history and culture. The different meanings associated to the term “design” in diverse languages, reflect the impacts culture and history play on current societies. The word “design” derives from the Latin “designare”, which means to define, or to describe (Erlhoff & Marshall, 2008). According to the Oxford Advanced Learner’s Dictionary, design has three different definitions: “arrangement”, “plan” and “pattern” (Hornby, 2010). The first definition—“arrangement”—refers to “the general arrangement of different parts of something that is made, such as building, book, machinery, etc.”. The second—“plan”—is defined by “the art or process of deciding how something will look, work, etc. by drawing plans, making models, etc.”. The third—“pattern”—is associated with “an arrangement of lines and shapes as a decoration”. It is possible to notice that “arrangement” and “plan” are related to an intentional action, physical and/or mental, directed to the “construction” of something. “Pattern” is used to describe physical characteristics of objects.

This is, however, a western/English definition of design. The way it is understood in other countries can vary according to the local context, because language is one of the primary factors that contribute to divergences in meaning and understanding. For example, Erlhoff and Marshall (2008) explain the English and German variations in the meaning of “design” in the Design Dictionary.

In German, design primarily relates to the creation of form while in English the term is more broadly applied to include the conception—the mental plan—of an object, action, or project. (Erlhoff & Marshall, 2008, p. 104)

In another example, the Portuguese term for design is borrowed from English because Portuguese usually reduces the meaning of design to a single activity. The word “design” is commonly translated to Portuguese into “desenho” (“drawing”),

referring to a narrow sense of the term. The English term, on the other hand, conveys its multiple meanings (Amaral, et al., 2014).

Language is a representation of history and culture. It can be assumed then that the different meanings associated with the term “design” in diverse languages, reflect the impact of culture and history on contemporary society (Amaral, et al., 2014; Erlhoff & Marshall, 2008). When culture and history become part of the discussion about the different perspectives of design, the discussion becomes more complex as local contexts also need to be investigated. However, in a general sense, the literature—in terms of general understandings of design—commonly associates design with the aesthetic ornamentation and style of luxury items (Amaral, et al., 2014; Bonsiepe, 2006; Fry, 1988; Wong, 1993). Even though these cited studies are based on different contexts, the finding is the same: that the general public relates design solely to the visual improvement of products by professional designers. This perception, then, positions design in an elitist sphere. Bonsiepe (2006), for example, makes this point:

More and more, design has moved away from the idea of ‘intelligent problem solving’ (James Dyson) and drawn nearer to the ephemeral, fashionable and quickly obsolete, to formal aesthetic play, to the ‘boutiquization’ of the universe of products for everyday life. For this reason, design today often is identified with expensive, exquisite, not particularly practical, funny, and formally pushed, colourful objects. (Bonsiepe, 2006, p. 28)

Sparke (2013) reinforces this idea by saying that even before the term “design” gained any currency, it was already associated with the idea of attracting consumers to products through their aesthetic and functional appeal. This is, in fact, one of the roles designers can perform, but it is certainly not the only one. These statements suggest that current perceptions are moving away from the notion that design can make a meaningful contribution to human life. Philosopher Vilém Flusser (1999) uses the example of a plastic pen to demonstrate the constant influence of design in everyday life:

Plastic pens are getting cheaper and cheaper and tend to be given away for nothing. The material they are made of has practically no value, and work (according to Marx, the source of all value) is accomplished thanks to smart technology by fully automatic machines. The only thing that gives plastic pens any value is their design, which is the reason that they write. This design represents a coming together of great ideas, which - being derived from art and science - have cross-fertilized and creatively complemented one another. Yet this is a design we don’t even notice, so

such pens tend to be given away free - as advertising for example. The great ideas behind them are treated with the same contempt as the material and work behind them.

It is possible to assume from this example that design is ever-present in our daily life, and that, most of the time, it is taken for granted. Vilém Flusser (1999) suggests that one of the reasons for this is that people do not identify design as a combination of complex ideas. In other words, as previously discussed, if design is not seen as making a meaningful contribution to human life, it is solely associated with the fancy and/or expensive aesthetic of products.

The flip side of this is that contemporary discussion has transcended the “boutiquization” of design and placed it in the socio-cultural context. Some of the schools of thought aligned with this notion are Design Thinking, Social Design, Design Activism, and Design Futures. While all these discourses tend to move away from the general idea of design that addresses its visual aspects only, they are still immersed in and confined to an “expert” circle, and the general public’s elitist perception of design prevails.

Because of these many schools of thought, it is impractical to find one definition of design that is globally accepted. Furthermore, with the influence of local cultures and the advance of time, the term has been re-defined to suit specific backgrounds (Amaral, et al., 2014). Therefore, a single definition should not be applied to reflect the various nuances that are the product of various histories and cultures. Fry (1988) contributes to this discussion in this statement:

Even though design is often subject to managerial direction, and to other regimes which try to order it, it cannot be synthesised into a unity. In such terms it is a constantly changing field of activity, knowledges and textual appearances. This field accommodates all those things that the definers of design set out to identify. (Fry, 1988, p. 16)

The definition of design that is adopted for this research reflects Fry’s acknowledgement of the constantly changing nature of the design field. Therefore, based on Fry (1988) in this study, **design represents the field of study and practice that embraces all the diverse design definitions that involve action and intellectual planning. This concept of design does not simply incorporate the visual aspect of artefacts; rather, it is related to ways of thinking that give expression to a broad design context that includes economic, cultural, and social perspectives.**

This notion of design is explored in this research and tested for its capability to help to change its current elitist perception and, therefore, needs to be communicated to the wider society. People need to be aware of how design can play an important role in social, cultural, and economic activity and development. In turn, people can be consciously critical of design and use it to make more informed decisions about their own and the world's future. The following section discusses the presence of design in, and its contribution to everyday life.

2.1.2 Design's contributions to society

Design is ubiquitous in the everyday life of contemporary society. Flusser's (1999) plastic pen example is a clear demonstration of this. However, for a large number of people, its presence is neither noticed nor associated with exclusive artefacts. Hence, the elitist notion and underrating of its value persists.

Papanek (1985) contributes a practical example of design's ubiquity:

Design is composing an epic poem, executing a mural, painting a masterpiece, writing a concerto. But design is also cleaning and reorganizing a desk drawer, pulling an impacted tooth, baking an apple pie, choosing sides for a backlot baseball game, and educating a child. (Papanek, 1985, p. 3)

This example raises two issues for discussion: (i) Design can be performed intentionally or unintentionally, and (ii) Considering the activities mentioned by Papanek (1985), everyone is a designer. Considering that every human being is a designer, we are all designing consciously or intuitively most of the time.

Fry, in a more recent work (2012), tends to agree with Papanek's idea, arguing that design is what makes us human, as we are able to satisfy human needs through planning and producing artefacts with supplies from nature (Fry, 2012). Both Fry (2012) and Papanek (1985) hold that design is intrinsic to human nature. It is, therefore, a part of our mental processing; it cannot be a "thing-by-itself" because it is a primary "matrix of life" (Papanek, 1985). This is the view that those who believe in the contributions of design to socio-environmental development tend to follow (Fuad-Luke, 2009).

On the other hand, this view still attracts both positive and negative criticism (Fuad-Luke, 2009). The idea that every human being is a designer makes some design professionals uncomfortable. They can see a clear difference between the

work they do—the design work performed by professionals—and that performed by lay people and those in other fields (Fuad-Luke, 2009). This creates a different type of elitism— that generated by professionals within the field.

The popularisation of the idea that every human being is a designer, however, does not depreciate the work of professional designers. The many years that professionals spend in academia to become qualified, and the experience they gather with the subsequent years of practice, differentiate them from others in the sense of “being a designer”.

Professional designers are the people who dedicate time and effort to develop this human skill. Nevertheless, it is important to acknowledge that the principle of design, the design thought process, is present in every human brain. Referring back to Papanek’s quote, a simple association can explain that the difference between the design work of a professional and that of a lay person is that the first is consciously executed, and the second intuitively. For this reason, this study follows the argument that design is a human competence, and that one of the first steps in changing its elitist reputation is to make the general public aware of its presence in their daily lives, and their intrinsic design capability. This notion that design is ubiquitous in everyday life may help to foster a deeper comprehension of its social contribution. Akama (2008, p. 20) positions design “as an integral part of the political, social, cultural, environmental, commercial and technological world around us”.

As mentioned earlier, Social Design, Design Thinking, Design Activism, and Design Futures are contemporary schools of design thought that reinforce the idea that design contributions go beyond the aesthetic embellishment of objects. Their views demonstrate that this field engages with contemporary issues that impacts society as a whole.

More specifically, Social Design supports the idea that design is a field that promotes social equality, and that it can drive social innovation for communities, business, and industry (Bichard & Gheerawo, 2011). Design Thinking focuses in addressing people’s needs through a human-centred approach (Brown, 2009). Brown (2008), articulates that when people think like designers they can impact society by the transformation of the production of products, services, and processes. This idea sustains the argument of Fry (2012) and Papanek (1985) that

every human is a designer, and therefore can contribute to the development of society.

Of these schools of thought, Design Activism and Design Futures stand out for their proposition that design's impact is not simply immediate; it also has a role as a transformative agent for the future. Design Activism is the application of design thinking that has the objective of changing society, environments, economy, and institutions in a positive and balanced way (Fuad-Luke, 2009). Fuad-Luke (2009) believes that this application can be executed unknowingly—that non-professional designers also have an impact on society's balance. This view proposes social change and transformation through design, questioning what exists and introducing new perspectives (Fuad-Luke, 2009).

Design Futures similarly focuses on the vision that “a designer must project forward into a potential future to launch an artefact that will, if all goes right, transform a near present and rewrite the future” (Hunt, 2011, p. 35). Fry (2009) claims that design can contribute to the continuation of humanity. He discusses how the practice of design needs to be redirected to a more sustainable approach, to possibly change the future through design. He also indicates that design changes need to depart from individual initiatives, arguing that one is not going to be able to contribute to redirecting the future if one does not redirect oneself first (Fry, 2009). From this idea, it can be assumed that even those who do not work as professional designers, are responsible—because of their intrinsic design capability—for design decisions that will affect the future. These decisions can be related to their consumption habits, to their socio-cultural position in society, and to many other factors that are part of daily life.

These ideas demonstrate that it is critical that the general public understand what design is. They highlight the important role that every citizen has in determining the nature of society and the future of the planet. Above all, they highlight the importance of crossing the barrier that separates the elitist view of design from a general public awareness of its impact on society as a whole. Crossing this barrier will have a positive impact on individual lives, on communities, and on the field of design itself.

The two main perceptions of design, mainstream and professional, are portrayed in Figure 2.1. Design's contribution and social responsibility to society are clear to

the design profession; however, this understanding is restricted to that circle. The mainstream view is that design is associated solely with beautiful and expensive objects; it belongs in an elite sphere and does not make any valuable contribution to daily life. When the general public begin to comprehend how the professional work of designers affects their lives, and acknowledge their own design capability, they are empowered to be more critical of design with respect to what they produce and consume, therefore making better decisions.

Continuing this idea, Lupton (2006) explains that “every designer is a citizen and every citizen is, to some degree a designer”; therefore, the social impact of design is the responsibility of both citizens and designers. Furthermore, a general public that is aware of design also affects designers, making them even more responsible for what they create, and the projects in which they are involved. As the result, their profession is more valued and appreciated.

Figure 2.1 is a summary of the main ideas from the literature that argue the case for fostering a view of design that reaches beyond its traditional elitist notions.

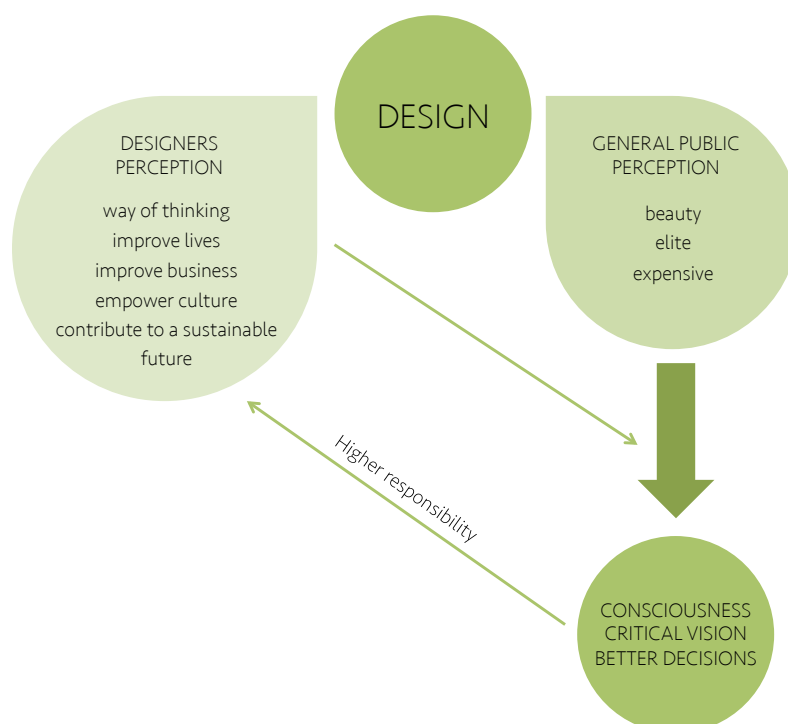


Figure 2.1 Design perceptions and its contributions to society

In summary, For the general public to comprehend the impact of design on their personal lives, it is necessary to identify the points at which design intersects with

their daily activities, and where they can consequently make better choices and decisions. This will affect their own and society's present and the future. Moreover, the conscious understanding that the outcomes of the work of designers can promote significant social, economic, environmental, political, and cultural development, will make the profession more valued. For this reason, this research focuses on investigating a way of raising social awareness of the contributions of design.

2.2 CROSSING THE ELITISM BARRIER

Experiences have a deep impact on people's lives; irrespective of the process involved, they usually result in some level of learning. One of the most common ways of delivering experiences is through services. When well planned and implemented, services have the potential to involve people and connect them to an activity through meaningful experiences. For this reason, they are an efficient way to make the concepts of design that go beyond the embellishment of objects, more available to the general public. Service design, then, is one of the contemporary lines of design that is dedicated to the development of meaningful experiences to engage providers and consumers through services. This section aims to analyse the impact of experience on people's understandings of design, and the way in which service design can contribute to the development of services focused on fostering an awareness of design and its contribution.

2.2.1 From experience to service

Fry (2012, p. 93) states that the design we make is the one that affects the world, and the world we construct then reflects upon us—it is a “double movement”. This idea combines two key principles of his elaborated discussion. First, as human beings, we all have the capacity to design; this is what makes us humans. In turn, we impact the world (individually and collectively), and the result of our actions resonates with us and future generations (Fry, 2012). To change the current elitist perception of design, this is the broad understanding of the role of design that should be communicated to the general public so that the current limited perceptions of design can be expanded.

Brown (2008) suggests that experiences are capable of opening the doors to people's intrinsic aptitude for design. For this reason, well-planned experiences are a powerful method of provoking reflection in the people who participate in them. Fry (2012) notes that when a phenomenon is experienced, it becomes something known and its elaboration is based on our constructed memories. It is possible here to question and go into deep discussions of how experiences are related to memories, what is past and, how memories are constructed; however, this is outside of the scope of this study. The objective here is to simply demonstrate that experiences are one of the ways of involving people with a concept to stimulate their reflection on it.

From Fry's statement with respect to experience and memory, it is possible to assume that constructed memories come from the past. If we consider that people's perception of design—that is, that it is associated solely with aesthetics—is a memory, their interpretation of present experiences will follow the same pattern of thought. However, experiences also provide the chance to impact people in a deep and meaningful way—a way that will generate a break from the past and contribute to the creation of new memories. Thus, when people encounter a new experience in the future, they will elaborate that experience based on the new constructed memory. Thereby, their perceptions of design will slowly become more democratic. In this research, therefore, experiences are considered a key strategy through which to inform people about the contributions of design. For this reason, it is important to explore how experiences can be developed and delivered.

“Experience” can be used in the English language as both a noun and a verb. The definitions that interest this research are those for “experience” the noun. The Oxford Advanced Learner's Dictionary (Hornby, 2010) defines experience as: (i) practical contact with and observation of facts or events; (ii) the knowledge or skill acquired by experience over a period of time; and (iii) an event or occurrence that leaves an impression on someone. Some of the words in these definitions, such as “contact”, “knowledge”, and “impression”, demonstrate the intangible aspects of experiences. For this reason, they are usually delivered as services—a combination of activities and processes that can be participated in (Shostack, 2007). This relationship between experiences and services becomes clearer once “services” is defined.

Research studies devoted to the exploration of the differences between services and products agree that the main characteristics of services are: intangibility, inseparability, perishability, and heterogeneity (Leinonkoski, 2012; Viladàs, 2011). As “intangible” commodities, services are unknown until the moment they are produced; thus, a service is not an object, but an activity in a process. As “inseparable” commodities, services are produced and consumed simultaneously. As “perishable”, they expire, cannot be used in other times or situations, and cannot be stored or transported. As “heterogeneous”, services depend on various factors; the combination of these factors determines the nature and quality of the delivered services (Viladàs, 2011).

According to the Oxford Advanced Learner’s Dictionary (Hornby, 2010), one definition of service is “a system that provides something that the public needs, organised by the government or a private company”; another is “a business whose work involves doing something for customers but not producing goods”. By combining these definitions, it is possible to conclude that services are intangible and are provided by an organisation or groups of people in the form of a system that supplies users’ necessities.

Through services, the general public can be involved in transformative experiences that are focused on fostering design. These experiences might assist them to question current paradigms and explore new concepts. Needless to say, it is fundamental that these services are carefully developed in order to achieve this goal.

2.2.2 Designing services

Service design is a contemporary discipline that is dedicated to the development of services, and follows a human-centred approach. It is important to briefly review its emergence and nature in order to understand how it can contribute to the development of meaningful experiences.

Service design emerged in a time of economic change (Vargo and Lusch, (2004) as a response to the necessity to develop better services. Changes in the economic markets in western industrial nations over the past three decades stimulated new ways of thinking, and the development of new systems. This was the time when

the tertiary sector, also known as the “service sector”, faced rapid expansion (Marger as cited in Erlhoff & Marshall, 2008).

Due to its recent emergence and development, there are still multiple definitions for service design and much divergence within the design field. Some authors consider service design a discipline of its own, others see it as a mindset (Leinonkoski, 2012). Some authors describe service design as an activity that involves **planning and organising** by addressing **functionality and form**; this planning and organising can be applied to people, infrastructure, communication, and so on, in order to ensure that it **improves quality and satisfaction** from both the client’s and the service provider’s point of view (Erlhoff & Marshall, 2008; Service Design Network, 2014). Others understand service design as interdisciplinary and multipurpose: as a combination of different elements that **incorporate tools and methods from various domains** with the aim of achieving various **competitive objectives** in an **innovative way of thinking** (Saco & Gonçalves, 2008; Stickdorn & Schneider, 2010). From these definitions, service design can be understood as **an multidisciplinary activity that explores and understands the desires and needs of both users and service providers, and studies their interaction to formulate innovative service solutions that fulfil the expectations of both parties.**

The concept of service design, as it is currently known, was only created in the early 1990s. Prior to this, in the 1970s in the United States, one of the first disciplines to deal with services as an independent topic was marketing of services (Marger as cited in Erlhoff & Marshall, 2008). Saco and Gonçalves (2008) state that service design had its origins in America and Britain. Private Design and Innovation Consulting Firm IDEO (founded in Palo Alto, USA) and other public institutions, such as the Design Council (London, England), are examples of design studios that pioneered the service design field. In time, other design consultancy organisations, such as the UK-based Live|Work, Engine Group, and Radarstation emerged. Within academia, Germany and Italy have taken the lead with the Köln International School of Design (KISD) in Cologne, and the Interaction Design Institute Ivrea (IVREA) in Ivrea (Saco & Gonçalves, 2008).

IDEO, one of the pioneers in the field of service design, is a global design consultancy that serves public and private sectors. As its approach is based on

design thinking, it takes a human-centred approach to its projects (IDEO, n.d.). In its view, the design thinking process involves three phases: inspiration, ideation, and implementation. The first phase, inspiration, involves finding a gap to be filled; the second, ideation, involves the elaboration and development of ideas; and implementation is the result of the previous activities applied to the real world (IDEO, n.d.). The company uses this system to generate tools and techniques to help clients project the future of their business. All the work is done in consideration of the individual needs and capabilities of each client; this results in the determination of an appropriate strategy (IDEO, n.d.).

The Design Council is a public institution (established by Winston Churchill in 1944) that applies the expertise of independent design specialists in various sectors, including government departments, universities, small and medium-sized businesses, community groups, charities, and designers. Its main goals are to make design work for any kind of business, to foster design nationwide, and to demonstrate the meaningful outcomes that design can achieve. The Council puts people first in order to design services that help them to achieve innovation, efficiency, and exceptional returns (British Design Council, n.d.).

These organisations, a private and a public one, are examples of how service design can be adapted to different objectives. They both explore design with a focus on clients and generate solutions adapted to their needs.

The above definitions and examples demonstrate that service design is a discipline that effectively supports the development of services. As discussed previously, when services are well developed and implemented they have a transformative effect. For this reason, this research is proposing the service area as one way of fostering design understanding and awareness. Service design will support this process. Service design makes it clear that two essential elements are needed for a service to be offered: providers and users. Therefore, in order to inform the general public (users) about design through services, it is necessary to find a correspondent provider to meet this objective.

2.3 INFORMING SOCIETY ABOUT DESIGN

The following section focuses on discussing how cultural institutions, more specifically public libraries, can effectively perform the role of service provider. The discussion starts by defining the role of cultural institutions, and moves to an analysis of public libraries as an appropriated context within which to foster design.

2.3.1 Cultural institutions, public libraries and design

Shostack (2007) uses the term “service-dominant entities” to describe entities that do not deliver product; rather, they are focused on intangible, immaterial outcomes—in other words, experiences. Theatre and teaching are some of the examples that Shostack presents to represent service-dominant entities. Respectively, these activities offer entertainment and learning as outcomes. They include interaction between the service provider and the service user to offer meaningful experiences. Cultural institutions fall in the service-dominant category and, in general, they perform a key role in preserving and promoting culture. According to Carr (1945), cultural institutions are

places created to hold and preserve objects and texts, to expand the boundaries of public knowledge associated with those artifacts and words, and to open the possibilities of learning in the contexts of everyday life.
(Carr, 1945, p. xiii)

Carr (1945) expands his idea in saying that there are several aspects to be considered when applying the term; these include: the presence of a collection, a systematic knowledge and information structure, and a culture of inquiry. In other words, a cultural institution needs to be able to provide opportunities such as autonomous learning, interdisciplinary exchange, and individual reflection (Carr, 1945). Furthermore, Smith (2014) expands this definition, saying that, in general, cultural institutions represent who we are; they are a reflection of our community, culture, and history.

Cultural institutions are the hosts of culture. They are the places where people come together with the intent of learning (Carr, 1945; Smith, 2014). Contemporary public libraries have what it takes to be considered cultural institutions. They provide open access to information for any person who wishes to access their services. Despite this current democratic access to libraries, history shows that

libraries were once the privilege of an elite. In parallel, design has experienced a similar cycle. This parallel relationship exemplifies why this study focuses on public libraries as the hosts and providers of services that foster design.

Specialists often mention The United States of America as the country where the concept of a public library originated. However, depending on the definition of public library considered, other countries could hold that honour. For example, if a public library is considered as a library that is public owned, The Bibliotheque Nationale in France (founded in 1480) should be on the top of the list. Other national libraries, and libraries at state-supported universities, are also considered public (Sager, 1989).

It is possible to say that libraries have existed ever since humans started writing and valuing the preservation of written knowledge (Johnson & Harris, 1976; Sager, 1989). Until the Renaissance, libraries were usually owned by individuals, monasteries, or universities; that is, they were private and provided limited public access to collections. Indeed, for a long time in human history, reading and writing belonged to elite and powerful groups (Sager, 1989).

Design also went through a similar historical change, when it became more popular. The first universities in the West, founded during the Medieval Age, treated design with indifference and did not include it in any of their disciplines (Bonsiepe, 2006). However, with the advance of industry, it was not possible to deny the presence of technology and technical artefacts in daily life (Bonsiepe, 2006). Consequently, we can consider that the Renaissance was to public libraries, what the Industrial Revolution was to design. These two milestones are the turning points in a more democratic idea of public libraries and design. Interestingly, however, the subsequent histories of public libraries and design were not similar. While public libraries evolved into accessible places, design prevailed as an elite domain, as previously discussed. These are reflections of the impact that history has had in both areas.

The idea of associating a field of study that still placed in an elitist sphere, with a democratic space is the very reason why public libraries are the focus of this study. As cultural institutions, they perform an important role in challenging people to question existing ideas, by involving them in the experience of learning (Carr, 1945). This is exactly what services focused on fostering design aim to achieve. By

questioning existing perceptions of design through meaningful experiences, people will engage in a design learning process.

Having presented a broad idea of who are the users of a service, and having defined public libraries as providers, the review now turns to more specific scenarios. At the outset of this review, when discussing the multiple understandings of design, it was emphasised that culture and history have an impact on society and, consequently, the roles of public libraries can vary according to specific contexts. For this reason, having discussed the research problem in a general context to establish its direction, a more specific analysis of the communities that are the focus of this study is now undertaken.

2.4 AN OBSERVATION ABOUT IMPACTS OF COLONISATION AND DESIGN IN BRISBANE AND CURITIBA

Brisbane (Australia) and Curitiba (Brazil) are the focal contexts of this research. The ideas previously discussed are of extreme importance in supporting the investigation of how design is understood in these contexts. The following sections provide an overview based on the researcher's experience of being a designer in Curitiba and conducting this study in Brisbane, and references to extant studies of how the colonisation process influenced the way the design field developed in these two countries, people's understandings of design, and its impact in contemporary culture. Extant literature on colonisation and its impact in society exist in both countries, focusing on anthropologic, historic and economic aspects (Bennett, 1981; Furtado, 2001; Holanda, 2004; Offord, Kerruish, Garbutt, Wessel, & Pavlovic, 2014). These are important references about the two countries' material culture, economy and politics, however this thesis is concerned with the impacts of colonisation on design.

2.4.1 Understandings of design in Australia and Brazil

When studying design in the context of Brazil and Australia, it is important to understand the way in which culture influences people's understandings of the concept. The semiotic approach to culture presented in the *Encyclopaedia of Semiotics* (1998), holds that culture is a knowledge system that presumes that "what we know is dependent on how we know it". That is, the way in which design

is currently understood in the two focus countries is a reflection of a knowledge system built throughout their history. Thus, a discussion of design understandings in a local context needs to consider the history of each country. This approach provides an overview of the historical legacies that helped to construct the knowledge system and, consequently, reveals the impact of the past on people's current understandings of design.

A departure point for discussing the influence of history on design in Australia and Brazil is the fact that they were both colonised countries, the first colonised by the British, and the second by the Portuguese. The colonisation periods had a great influence in the shaping of each society, and their legacy continues to echo today (Amaral, et al., 2014; Ferguson, 2004; Saraiva, Robertson, & Fons, 2012). The main legacies that have impacted the design field in Australia and Brazil are language, social structures, and the dissemination of cultural features. The language resulted in different ways of using the term "design", and the social and cultural changes influenced the colonised communities' perceptions that what came from abroad was superior to the local and traditional (Amaral, et al., 2014; Bonsiepe, 2006; Flusser, 1999)

As the result of colonisation, the languages spoken in Australia and Brazil are English and Portuguese respectively. As earlier mentioned, the word "design" in Portuguese is borrowed from English, because the available Portuguese words cannot adequately express the contemporary meanings of design (Amaral, et al., 2014). This has had implications for the way people understand the design field. The fact that this foreign word has been formally introduced via literature and education has given the concept an aura of elitism (Amaral, et al., 2014). In other cultures, by contrast, the word "design" is used freely in many different contexts, and with multiple meanings; Bonsiepe (2007) describes the word as having an "autonomous existence", as it is in the English language. Either way, language interferes with the way people in Australia and Brazil understand design and, in both contexts, it disassociates design from its core meanings of action and mental planning.

Some other landmarks in the history of Australia and Brazil have also contributed to reinforcing colonisation's legacy of looking outwards for inspiration. In Brazil, after the Industrial Revolution, people were told to forget about their craft

tradition and to use machines for production, focusing exclusively on hardware (Bonsiepe, 2006). Hand-made objects were considered part of an undeveloped past, and machines were synonymous with a promising future (Borges, 2011). In some countries, such as Italy and Japan, manual traditions dictated the path to the development of design; in Brazil, however, especially since the industrial revolution, craft and design have been considered as opposing fields. Having said that, it is possible to understand that the institutionalisation of design in Brazil represented a break between ancient wisdom and local culture (Borges, 2011).

In Australia, until industrial design emerged in the 1960s, the basis for design training was the responsibility of art schools. Until then, therefore, a large number of designers sought professional education overseas (Fry, 1988). This is one of the reasons that contemporary Australian designers have drawn considerable inspiration from abroad. Fry (1988) also argues that, to look at design in Australia in terms of its historical rise, it is essential to acknowledge colonialism and its legacy. He contends that colonialism had implications for the past, and continues to influence the present and future. From his analysis of years of local literature in the field, he concludes that Australian design is the result of overseas influence, first from Europe and later from the United States of America (Fry, 1988).

In summary, different understandings of design are the legacy of the impact of colonisation on Australia and Brazil. The language of each country and the historical development of design in each led people to abandon their local traditions and to look for inspiration overseas. However, these conclusions are based on generalisations and theoretical perspectives. It is important to this research to verify these ideas and to draw insights from individual perceptions of design. This will reveal current understandings of design and its status in Brisbane and Curitiba.

2.5 PUBLIC LIBRARIES IN AUSTRALIA AND BRAZIL

The ideas mentioned earlier help to support the investigation of how public libraries perform their role as cultural institutions that facilitate the questioning of current perceptions of design. The following sections address the roles and

objectives of the public libraries in Australia and Brazil to provide an overview of their current focus.

2.5.1 Local public libraries

Along with historical changes that impacted the development of the field of design, many changes also occurred in the development of public libraries. The foundation of the International Federation of Library Associations and Institutions (IFLA) during an international conference in Edinburgh (IFLA, 2013) in 1927, and its subsequent formal association with the United Nations Educational, Scientific and Cultural Organisation in 1945 (UNESCO, 2014), were important milestones in defining the universal mission and purposes of the public library.

In 1994, IFLA published a manifesto on public libraries. This manifesto clarifies their roles and responsibilities, which can be summarised as

[to] provide access to knowledge, information, lifelong learning, and works of the imagination through a range of resources and services and is equally available to all members of the community regardless of race, nationality, age, gender, religion, language, disability, economic and employment status and educational attainment. (IFLA, 2010)

Through defining the essence of their service, the manifesto outlines the basic principles that public libraries should follow. However, libraries are a phenomenon of mutual interaction with, and influence on the surrounding environment—each library is unique. Therefore, the general mission and purpose of libraries are adjusted according to local needs (Miranda, 1978). This demonstrates that public libraries have a strong bond with local community, and that they constantly mould each other. An investigation of the roles of public libraries in Australia and Brazil will expose their goals in each country.

Public libraries in Brazil

The second version of UNESCO's manifesto had a great impact in Latin America. After its publication, several conferences were held to propose specific actions for public libraries, based on the characteristics of their specific region. The main actions were focused on: providing free access to information; stimulating active participation in national and democratic life; protecting the local culture; and

becoming community communication and information hubs (Fundação Biblioteca Nacional, 2000).

The first public library in Brazil was founded in 1811, in Salvador, Bahia. The focus of this library was to support education. Currently, educational support is still one of the main roles of public libraries, not only for the purposes of formal education, but also to support the continuous process of lifelong learning. In 1999, Brazil had 3454 public libraries (Fundação Biblioteca Nacional, 2000).

In general terms, Miranda (1978) defines the mission of the public library in Brazil as follows:

The principles that should con-substantiate the mission of the public library as an element for “national integration” in Brazil are: 1) promotion of the national language and publishing; 2) provision of governmental publications to inform the citizens about programs that affect them directly, including the public policies; 3) provision of books and other materials for students in general and for the sake of self-education; 4) collaboration with literacy campaigns and the provision of adequate materials to the new readers; 5) collection of all materials concerning local history and culture; 6) provision of technical and commercial information to firms and people demanding it, including leisure and touristic facilities in the area. These objectives and goals should be reached gradually, according to local conditions and each library – even being part of a system or network – should determinate its own policy. (Miranda, 1978)

Despite the different views of the roles of public libraries, their principal goal is to eradicate illiteracy. To be able to fulfil this role, they need to join their efforts with those of other social institutions (Fundação Biblioteca Nacional, 2000).

It is essential to interpret the official library documents in light of the understanding that they were written to establish an international consensus. On the local context, however, the person in charge of the library is responsible for selecting and defining actions and services that might better serve the local community (Fundação Biblioteca Nacional, 2000).

Public Libraries in Australia

The first public library in Australia was the Wesleyan Library, founded in Hobart in 1825. Later, in 1826, the Australian Subscription Library and Reading Room was founded in Sydney. In 1869, the colonial government transformed this into the Free Public Library, which is currently known as the State Library of New South Wales (Biskup & Doodman, 1994).

Australia had nearly 1500 public libraries in 2012. They are used by almost half the population for study, reading, and internet access purposes, and to participate in various types of activities and programs (Quinn & McCallum, 2012).

“Beyond a Quality Service: Strengthening the Social Fabric - Standards and Guidelines for Australian Public Libraries”, was a policy document launched by Margaret Allen, Vice-president and President-elect of the Australian library and Information Association (ALIA) in April 2011. This document states and clarifies the main mission of public libraries in Australia: to support the information, educational, cultural, and recreational needs of local communities. Thus, libraries in Australia have an important role in community life, and are the focal point of many activities (Quinn & McCallum, 2012). The ALIA document further details this community role:

Public libraries have collections of books, magazines, CDs, DVDs, audio books, e-books, and a wide range of electronic sources of information and recreational material. They provide computers and free Internet access, appealing to many new customers who depend on the library for access to the online world. They offer a wide range of innovative services and programs for all age groups. Public libraries are safe and trusted public spaces where everyone is welcome; they strengthen the social fabric. Libraries increasingly recognise the need to conduct outreach activities – to move beyond their walls – and to form partnerships with community organisations. (Quinn & McCallum, 2012)

The ALIA document also provides practical information on standards and guidelines, and all necessary details for the operation of the library. These standards are considered as a guide for the whole nation. After meeting these requirements, each state has its own strategic plan to address specific local needs and characteristics.

Public libraries in Australia and Brazil have considerably different priorities. While Brazilian libraries work on promoting the national language in order to eradicate illiteracy, Australian libraries aim to strengthen the social fabric by offering innovative services to communities. It is possible to identify, however, that no libraries have specific instructions regarding design initiatives.

Libraries in both countries have national guidelines, while local libraries have autonomy to adapt these guidelines according to their unique context. In other words, the ways in which libraries fulfil their role as a public service are open for interpretation by each specific library. Herein lays an opportunity for the

implementation of design-focused services. In the interests of taking this opportunity, this study includes an in-depth study of the SLQ and SLP in order to understand their position as service providers. This understanding, in turn, reveals the role that design plays in each case.

2.6 SUMMARY

The literature review brought together the definitions, concepts, and theories that are relevant to this research to provide a strong foundation for the study's methodology, findings, and discussion. Literature surrounding design, public libraries, and service design was reviewed, and established the need for, and purpose of this study.

Firstly, definitions of design were examined, and helped to form the assumption that there are multiple design perspectives that influence our broad understanding of the field. Language was presented as one of these primary influences. The impact of history and culture on definitions of design was also discussed.

A deep examination of these areas of the literature revealed that some perceptions of design are disassociated from design's meaningful social contribution. Design is commonly associated with the "boutiquization" of objects, as discussed by Bonsiepe (2006). Writing from different perspectives, other authors have reinforced this idea, and suggest that it leads to an elitist notion of design. Several schools of thought that challenge this notion were presented. The work of Design Thinking, Social Design, Design Activism, and Design Futures authors was discussed to show that design plays an important role in the social, environmental, political, and cultural aspects of our daily lives.

It was also argued that design is intrinsic to human nature; it can be performed intentionally or unintentionally, making every human a designer. This idea supports the argument that enhancing the notion that design is ubiquitous in contemporary society will make society more critical of their design decisions. This notion will also reflect on the work of professional designers, making them more responsible for what they create, and making the profession more valued and appreciated.

Because they are based on experiences, services were then proposed as a means of breaking down the elitist design barrier. In other words, it was suggested that meaningful experiences could change the way people think about design. Service design was presented as the discipline dedicated to the development of such services. Because they are both service-dominant entities and cultural institutions, public libraries were subsequently indicated as the appropriate hosts for these design-focused services.

The focus then moved to reviewing the above ideas with specific reference to the Australian and Brazilian contexts. It was revealed that their understandings of design are associated with their local culture, and with each country's colonial legacy. One of the major consequences of the latter is the fact that most people in these countries look for inspiration overseas, ignoring their local traditions. The main roles of public libraries in these two countries were also investigated. It was revealed that the main role of public libraries in Australia is to strengthen the social fabric, while in Brazil it is to eradicate illiteracy. It was further revealed that none of the guidelines for public libraries have specific instructions for the implementation of services focused on design.

The areas explored in the literature review suggest that public services are a means of breaking down the elitist view of design by enhancing people's understandings of the concept. Chapter 3 now presents the philosophical and theoretical research perspectives, and the methodology that underpin the investigation of its approach.

Chapter 3 Research Design

The previous chapters demonstrated the potential that public services have to make design more accessible to the general public. The literature review revealed that there are multiple understandings of design influenced by various perspectives, such as linguistic, historical, and cultural. These ideas reveal that design is commonly associated with the aesthetic of objects, a view that disregards its meaningful contributions to society.

The review also suggests that a way of overcoming this elitism barrier and changing the general public's perception of design is through services. Service design was then presented as the field of expertise that addresses the development of services, and involves both provider and user perspectives. From this service design platform, this study will focus on the investigation of the roles that public services can play in crossing the elitist design barrier in Brisbane (Australia) and Curitiba (Brazil). The research is contextualised in the public services provided by the SLQ and SLP.

The research sub-questions are constructed to explore the relationship among public libraries, the local community, design, and the multiple understandings of design. This chapter re-states the philosophical and theoretical perspectives, and the methods informing the research design of this study. The two sub-questions guiding this study are:

Research question 1 – What is the relationship between public libraries, community, and design?

Research question 2 – How do people perceive design in their daily lives in the context of Brisbane and Curitiba?

This is a qualitative study that aims to elicit responses from user and provider perspectives, following a service design framework. Therefore, the results presented are a reflection of the participants' points of view and the researcher's interpretation of these points of view.

3.1 METHODOLOGY

This section presents the theoretical guidelines that support this study. It introduces constructionism, service design, design ethnography and phenomenology and details how these theories are applied throughout this research.

3.1.1 Constructionism

In order to address people's perceptions and understandings of design in two cities with different social and cultural contexts, the philosophical worldview proposed in this study is constructionism. This is an epistemology explained by Crotty (1998) who states that meaning is constructed by the mind based on our engagement with the world around us: "There is no meaning without a mind. Meaning is not discovered, but constructed" (Crotty, 1998, p. 8). Therefore, there is no objective truth. The term "constructionism" is commonly used interchangeably with constructivism (Patton, 2002, p. 97); however, Crotty (1998) points out some distinctions that are relevant to this study. He explains that the term "constructivism" should be used in considerations focusing on the idea of individual meaning making, and that the term "constructionism" should be left to refer to the collective generation of meaning.

The important distinction for this research is that while constructivism suggests that individuals make sense of the world through unique experiences, "constructionism emphasises the hold our culture has on us: it shapes the way in which we see things" (Crotty, 1998, p. 58). As Geertz also remarks, "Culture is best seen as the source rather than the result of human thought and behaviour" (Geertz, 1973, p. 44). Consequently, the first contact with the world is already shaped through the lenses of the specific culture presented to us at birth (Crotty,

1998, p. 54). The distinction between constructionism and constructivism is relevant to this study, therefore, because individual interpretations of reality are viewed as expressions of the cultural and historical context in which they are immersed.

Investigating two different contexts requires a philosophical view that covers cultural and historical aspects. As discussed in the literature review, culture and history also play an important role in shaping understandings of design. These influences also impact public libraries in the sense of determining their main objectives. Thus, the constructionist view serves as a guide to data collection and analysis throughout this study.

3.1.2 Service Design

Departing from the constructionist point of view that social construction is a reflection of the hold that culture has on us, the theoretical perspective used in this research is service design. Further detailing of service design reveals that this approach enables an overview of different perspectives on a subject that incorporates both individual and collective impressions. This is the lens that provides context for the questions asked and the issues explored, and grounds the research logic and criteria (Creswell, 2014; Crotty, 1998).

As mentioned in the literature review, service design is an emerging area of design that can be defined as an interdisciplinary and multipurpose activity that involves planning and organising, in order to ensure quality improvement and satisfaction from both the user and provider's points of view (Erlhoff & Marshall, 2008; Saco & Gonçalves, 2008; Service Design Network, 2014; Stickdorn & Schneider, 2010). It can be understood as a qualitative interactive process of inquiry and action that involves understanding past and current practices, and focuses on projecting alternatives for the future (Steen, 2011).

Considering the definitions proposed to describe this discipline and its focus on human-centred design, there are three main targets of a service design study: users, providers, and services. Figure 3.1 identifies these three groups.

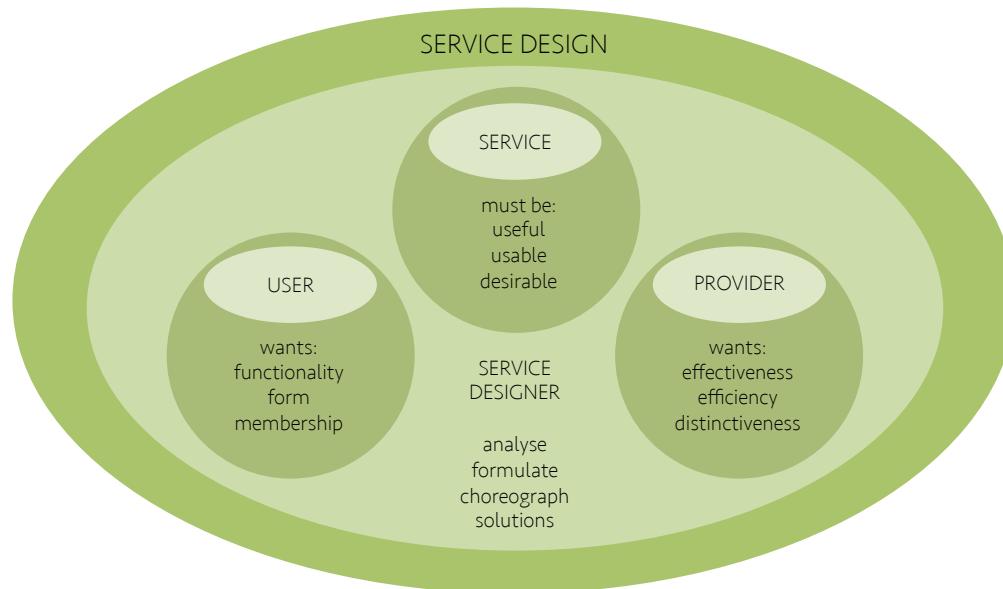


Figure 3.1 Service design (based on Erlhoff and Marshall, 2008; Service Design Network, 2014)

The user represents the group of people who use the service. As the word suggests, the provider provides the service to the consumer, and services are the delivered experiences that connect user and provider. Each of these groups has its own particularities. The user wants functionality and form: no matter what kind of service they are looking for, the main interest will be on the functionality of the service and the form in which it is provided. The provider wants effective, efficient, and distinctive services. The services then must be useful, usable, and desirable in order to balance the wishes of the user and provider groups. This is where service designers play a role: they study the user and provider, and then analyse, formulate, and choreograph service solutions to connect and address the needs of both parties. There are many qualitative tools and methods that are used in service design; for example, space analysis, interviews, focus groups, surveys, personas, diaries, customer journey maps, scenarios, and prototypes (Marquez & Downey, 2015; Stickdorn & Schneider, 2010; Tassi, 2009).

Service design has already been applied to libraries and has proven to be highly relevant to this context. Marquez and Downey (2015) assessed library services through service design, and demonstrated its viability as a means of assessing and analysing service delivery. They support the way in which libraries provide services, and highlight the importance of user input in the creation of new services. In recent years, the spotlight has turned to user experience, and libraries

have been making this their focus (Marquez & Downey, 2015; Sadeh, 2008). Clearly, then, service design has a role in this environment.

Service design is usually linked to various disciplines; however, because of its interactive nature, these can vary according to the context. Leinonkoski (2012), for example, notes that some of the disciplines that closely support service design are product design, social design, and ethnographical design. These disciplines support the main objectives of a service design project: to analyse the needs of providers and users, and formulate a solution to meet these needs. For instance, product design supports the design of products that have service as an innate component; design ethnography assists consumer research by providing reference material; and social design raises awareness of the social impact of the project (Leinonkoski, 2012).

It was earlier mentioned that the service design process has no specific guidelines. However, there are steps that seem to be common to most projects that incorporate a design process. Marquez and Downey (2015), in their study of library services, suggest three basic methodological phases: **observation, understanding/thinking, and implementation**. These phases incorporate collaborative work between designer and users, to co-create and co-refine services. The observation phase is when they perform a series of activities—for example, observation and interviews—to better understand the problem. The understanding phase consists of further developing the observations from the first phase by creating and testing possible solutions. Finally, the implementation phase is where the final solution comes to fruition (Marquez & Downey, 2015). The phases (proposed by Marquez and Downey, 2015) are an alternative way of interpreting the design process suggested by the British Design Council.

The British Design Council provides a more detailed framework that divides the creative process into four phases: **discover, define, develop, and deliver**. This framework is called “The Double Diamond”. The discovery phase is about identification of the problem, and includes finding opportunities or users to be addressed. The define phase is when some filters are determined to narrow down the ideas from the first phase; it is about refining and suggesting ideas for possible solutions. The develop phase prototypes solutions, and considers refinements to improve ideas. Finally, the delivery phase is the project launch (Hunter, 2015).

The structure of each of these methodological approaches has an initial **exploration phase**. In the Marquez and Downey (2015) approach, it can be understood as the **observation and understanding/thinking** phase, and in the British Design Council approach, it can be understood as the **discover and define** phase of The Double Diamond. This phase (exploration) guided the scope of the literature review, and helped to determine the methodology for this study. This research addresses the initial exploration phase of a service design project.

Studying people requires an ethnographical methodology to support particularities of the users immersed in the two selected contexts. Considering the processes involved in service design, and that this study aims to address the exploration phase of the development of a service, the study's focus is on collecting data from users and providers: the users are residents of Curitiba and Brisbane, and the providers are the SLP and the SLQ. Section 3.2.1 provides details of these groups, including their numbers and the criteria for their selection. The study of people requires an ethnographical methodology to understand their individual particularities in their specific contexts. The next section expands this idea, and incorporates principles of phenomenology to demonstrate the study's methodological approach of constructionist epistemology.

3.1.3 Design ethnography and phenomenology

The methodological approach of this research is a combination of principles from phenomenology and design ethnography. Philosophy and psychology are the disciplinary roots of phenomenology, which focuses on the lived experiences of a person or group of people, and includes the meaning, structure and essence of a phenomenon (Creswell, 2014, p. 14; Patton, 2002, p. 132). This approach is particularly relevant to this research because of the perishable characteristic of services explained in the literature review (section 2.2.1).

Traditional ethnography has anthropology and sociology as its disciplinary roots, and involves the study of the culture of a determined group of people to identify shared patterns of behaviour, including their language and actions (Creswell, 2014; Patton, 2002). Design ethnography differs from traditional ethnography by researching a broader perspective. Its objective is to focus on elements that are significant for the development of a design project, for example, the broad patterns of everyday life (Salvador, Bell, and Anderson, 1999). Ethnographic

methods have been applied to the study of libraries, and are established as a useful tool to understand visitors' interactions with the space (Pukkila & Freeman, 2014). In addition, considering that these interactions happen through services, and that services expire (they cannot be stored or transported), phenomenology can also be linked to service design; therefore, these methodological approaches are particularly relevant to this research as it focuses on public library services that have been described as "perishable" experience of services (section 2.2.1).

According to Crotty (1998), when dealing with phenomenology, it is important to remember the differences between constructionism and constructivism. When we talk about constructionism, we understand that when we are born we are already introduced to a world of meaning: "the *mélange* of cultures and sub-cultures into which we are born provides us with meaning" (Crotty, 1998, p. 79). This is contrary to the idea of constructivism that believes that individual experience with a determined subject creates meaning. Phenomenology, then, is the opportunity we have to construct the individual meaning of a phenomenon under the lenses of constructionism (Crotty, 1998).

The individual response to a determined phenomenon, however, can still reflect traces of culture, hence the cross-cultural approach. This is where this research needs the support of design ethnography. Design ethnography assists the process of understanding how people think, what they do, and what they say. This is particularly useful for this research because of the subjectivity of the topic being analysed. The literature review exposed how history and culture play an important role in shaping community understandings of design. Design ethnography is important to this study, therefore, because it acknowledges the complexity of social units and helps to transform people's wishes, desires and needs into meaningful experiences (Salvador, Bell, & Anderson, 1999).

3.2 METHODS

The theoretical guidelines explained above support the choice of instruments for data collection. In order to generate participant responses that aligned with the proposed topic, the chosen instruments were:

- Interviews and
- Self-inventory technique

These methods were chosen for the exploration part of the service design process in order to elicit both user and provider perspectives in a cross-cultural study that aims to compare two State Libraries in two different contexts and their impact in design understandings. This research benefits from this approach because these methods address subjective and personal opinions on the topic of this study. This reveals relationships between users, providers and the services that connect them. The following sections provide details of the participants, instruments, and procedures involved in this study, and the data analysis method employed.

3.2.1 Participants

Figure 3.2 provides a summary of the groups of participants involved in this study. These are: users (both designers and the general public); and providers (the SLP and the SLQ). The following sections detail each of these groups of participants.

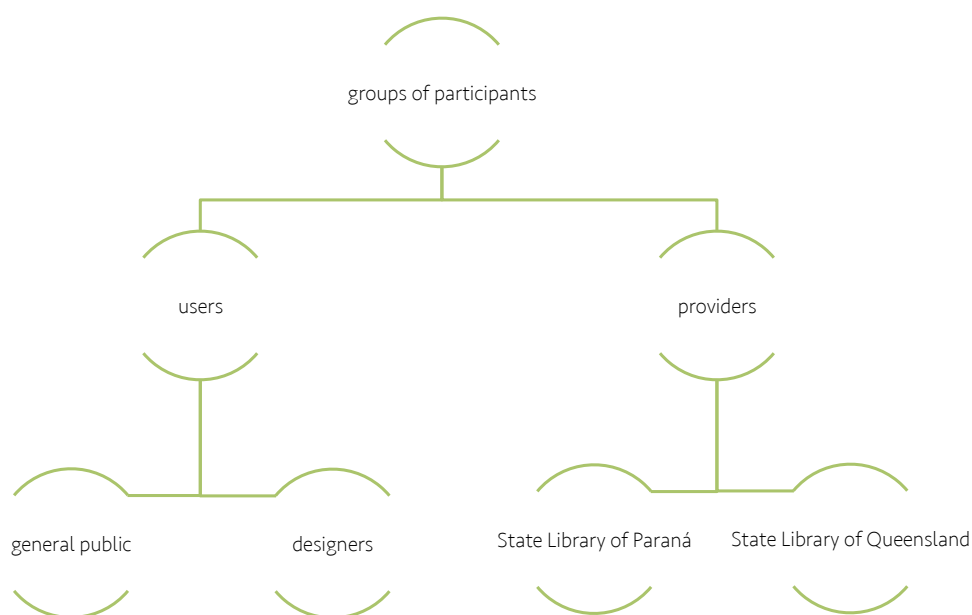


Figure 3.2 Groups of participants

Users

In this study, users are the people who frequently use, or are inclined to use, the selected public libraries—physical spaces that have the potential to be providers of design-focused services. As the libraries are public, and a central force for providing education, culture, and information (UNESCO), their users or potential

users who were suitable candidates for this research were adults (18+ years) from Brisbane and Curitiba. These adult users were divided into two sub-groups: designers and the general public. As one of the main aims of this study was to understand people's concepts of design in the context of the two selected cities, this division was important in order to test the notion that design is an elitist activity devoted solely to the ornamentation of objects. This division also aimed to identify possible similarities and differences in the thinking of design professionals and the general public.

Providers

The providers were the SLP (Curitiba, Brazil), and the SLQ (Brisbane, Australia). In these contexts, the focus was on investigating staff perspectives of local community involvement with the library, and on the way in which the library fosters design. This focus exposed the views of the people on the other end of the service—the service providers.

Number of participants and selection criteria

Twenty-two people were involved in the research. They included:

- 3 library staff from the SLP
- 3 library staff from the SLQ
- 4 designers in Curitiba
- 3 designers in Brisbane
- 4 members of the general public in Curitiba
- 5 members of the general public in Brisbane

In stipulating these numbers, consideration was given to the fact that this study was a qualitative one, where service design methods were associated with design ethnography and phenomenology, and where the objective was to gather rich data about the studied contexts. This number of participants was also aligned with the time resources suited to a masters' project, including the time needed to collect data from Brisbane and Curitiba.

Participants were selected by purposive sampling; that is, they were identified and selected according to the purpose of this study (Creswell, 2014 p.189), which was to

investigate provider and user perspectives in order to explore how public services can contribute to making design more accessible. Only staff members of the SLQ and the SLP were interviewed. They were approached via email, and selected according to their position in the library. The researcher visited both public libraries in person to initially identify potential participants. The main selection focus was to find staff members who were either directly involved in design-focused services, or who specialised in the design section of the library. If these people were not available, the researcher sought other staff members who would be able to participate in the interview.

For the self-inventory technique sub-group of designers, only adult professionals or design students were selected. For the self-inventory technique sub-group of general public, only adults who had no contact with design in an academic or professional sense were selected. These participants were invited via a public social media post on the researcher's Facebook timeline (see Appendix A). Social media was considered a useful means to disseminate the invitation to participate in this research for the following three reasons: (i) the use of Facebook facilitated access to people's profiles and eliminated the need to run screening questionnaires to identify participants with the required profile; (ii) the timeframe to conduct the field study in two cities within a Master by Research candidature; (iii) the researcher's background in design that facilitated access to her network of design colleagues and their networks of other designers. When participants demonstrated interest, the researcher identified their age, gender, and occupation (through their social media profiles), and made her selection accordingly so as to achieve the greatest possible variation in age, gender, and occupation.

3.2.2 Instruments of data collection

This section details the instruments used for data collection in this research. It explains the reasons of why these methods were chosen and how they were elaborated.

Interview

A standard open-ended interview was used to collect data from providers. This is a technique that consists of determining the questions and their sequence in advance, so that all interviewees are exposed to the same format (Patton, 2002). The interview questions (see Appendix B) were written, selected, and organised

following the Design Thinking Interview Preparation Method from the D.School Institute of Design at Stanford (2015b). This method consists of first writing down potential questions in a brainstorm session; second, of identifying and ordering themes according to subject areas into which most questions fall, and then determining the order that will allow the conversation to flow naturally; and, third, after the questions are grouped by theme and order, looking for any redundancy, and refining the questions to make sure that the interview flows well, and that there is room for participants to express how they feel (Institute of Design at Stanford, 2015b). This type of interview was chosen because it allowed participants in both countries to respond to the same questions, thus increasing the comparability of responses. This method also reduced the interviewer's influence on the participants.

The researcher and participants arranged a meeting and conducted the interviews (as detailed in section 3.4 of this chapter). The interviews were audio recorded for further transcription. An example of an interview transcript is provided in Appendix C.

Self-inventory technique

The use of diaries as data collection instrument is not new to qualitative studies; however, in this case, their preparation and distribution were adapted to the objectives of this research. Thus, in this study, diaries have been termed a “self-inventory technique”. The self-inventory technique was used with the user group (designers and the general public). It consisted of creating a series of notebooks that were distributed to participants; they contained questions to be answered, and brief instructions on how to use the books.

This technique was inspired by the work of other researchers that have used similar approaches in the past. A primary source of inspiration for the development of the self-inventory technique was “1000 Journals Project” by Brian Singer. This project consisted of a collection of the most interesting entries from 1000 journals that were randomly distributed around San Francisco (USA) to random people, who filled them in using every manner of artistic expression (Someguy, 2007).

Another source of inspiration for the proposed technique was “Making, using and interpreting design probes: how subjective is participation?”, a paper presented by

Cara Broadley and Marianne Mcara at the DRS/Cumulus conference in Oslo 2013. Specifically, inspiration was provided by the case study “Fear and Safety in the City: a design-led exploration of the teenage perspective”, in which one of the data collection tools was an activity pack (including a diary) that the researcher distributed to participants to complete in their own time and environment. The activities were formulated using a combination of visual instruments, and the aim was to uncover insights into fear and safety (Broadley and Mcara, 2013).

Marquez and Downey (2015) demonstrated how the use of diaries was important during the understanding phase of their service design project to assess library services. In the diaries, they proposed scenarios of user interaction with the libraries, and users were expected to write down their thoughts when going through the scenarios. This proved to be a useful tool, especially considering that it was not necessary to follow users around in real scenarios.

For the self-inventory technique, the researcher (in the study reported in this thesis) created a series of notebooks organised into two topics: public library and design. The topics were separated so as to generate data related to the participants’ views of design, and to their involvement with the local public library. The notebooks were handmade by the researcher with the intention of provoking a creative response. Figure 3.3 shows the final version of the notebooks:



Figure 3.3 Notebooks for self-inventory technique – Photo Carla S. do Amaral

The first page of the notebook contained instructions for its completion. Each following page contained a different question related to the main topic, and invited participants to respond in different ways; for example, by drawing, collage, and text.

The instructions and questions in the notebooks (see Appendix D) were developed by adapting the Interview for Empathy method of the D.School Institute of Design at Sanford (2015a). This method consists of generating questions that allow an understanding of a person's thoughts, emotions and motivations, so that a response/solution can be personalised. The Interview for Empathy method follows a set procedure: Introduce yourself - Introduce the project - Build rapport - Evoke stories - Explore emotions - Question statements - Wrap-up. This interview procedure was adapted and incorporated in questions in the notebooks. This enquiry method allows participants to reveal conscious experiences of a phenomenon by responding to questions that encourage a subjective thinking about their experience in the SLQ or SLP, and about their design perspectives.

Each participant received one notebook related to a topic selected by the researcher. They took the notebook home, and completed it with drawings, texts, collages, or any manner of creative expression related to the topic. The objective was to reveal their needs, feelings, and desires. After a specific time, the notebooks were returned to the researcher, who then interpreted and analysed the provided data. (Examples of participants' entries are provided in Appendix E.)

3.2.3 Procedure and timeline

Data was collected from May 2015 to August 2015. This timeframe included the approach to, and selection of participants; scheduling interviews; distributing notebooks; conducting interviews; and collecting the completed notebooks. Each of these stages is further explained in relation to the two selected methods in the following sections.

Interview

Prospective participants were contacted via e-mail and provided with an information sheet containing the research outline and a consent form (see Appendix F). After agreeing to participate, participants were asked to sign the

consent form, and their interview was then scheduled. The interviews with the staff members of the SLQ were conducted in loco, and the interviews with SLP staff members were conducted via Skype. The interviews were conducted in English with participants in Brisbane, and in Portuguese with participants in Brazil. The interviews were an average of 20 minutes long, and were audio recorded for later transcription. Once the transcriptions were made, the audio was erased.

Self-inventory technique

The selected participants for the self-inventory technique were contacted by the researcher via private message on Facebook, and informed about the research outline and the tasks involved in the completion of the notebook. The information sheet (see Appendix G) was sent to all prospective participants. When they agreed to participate, their notebooks were delivered. The researcher personally delivered some notebooks; others were sent via mail. The notebooks were distributed in an envelope containing:

- One notebook
- One postage-paid envelope (addressed to the principal supervisor's university mail box) for the return of the notebook and
- Brief instructions on how to return the notebook

Notebooks were distributed so that both topics (design, and public libraries) were answered by the same number of people in both countries. However, there was a possibility that some of the participants would not return the notebook, even though they had agreed to participate. Therefore, the researcher determined the minimum number of notebooks that was expected to be returned (16), and distributed double that number (32). There was also the possibility that more than 16 notebooks would be returned; in this case, the researcher selected the notebooks according to the diversity criteria. After receiving the notebook, participants had 20 days to complete and return it to the researcher via the postage- paid envelope. Figures 3.4 and 3.5 show the expected number of participants, and the ideal distribution of the design and library notebooks.

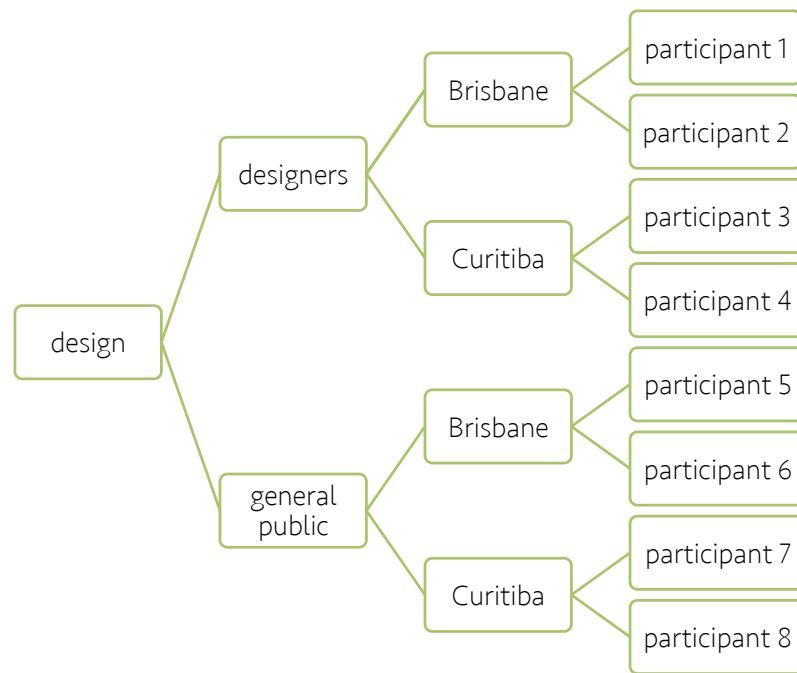


Figure 3.4 Ideal distribution of design notebooks

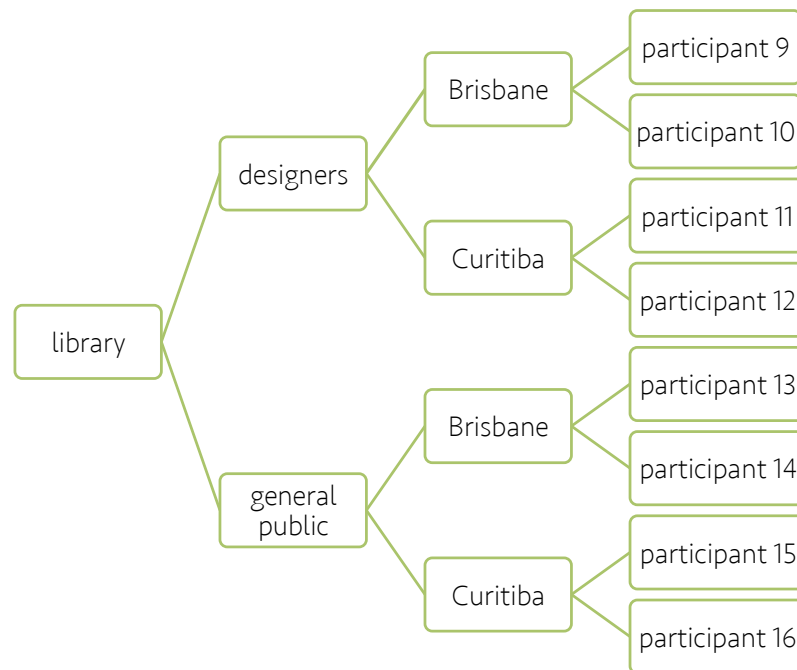


Figure 3.5 Ideal distribution of library notebooks

3.2.4 Summary of research plan

The following tables summarise the research plan, as addressed in the previous sections, and show how it is related to the research sub-questions. Table 3.1 presents research question 1, and shows that the interviews and the library notebooks were the instruments used to respond to this question.

Table 3.1 Research question 1: Objectives and expected outcomes

Research question 1 – What is the relationship between public libraries, local community and design?			
Method	Objective	Participants	Expected Outcomes
Interviews and library notebooks	To provide a perspective on the relationships between public libraries, local communities, and design from the provider and user points of view	Providers and users	To have a better understanding of the relationship between public libraries, local community, and design, exposing relevant characteristics that will help to form an overview of the current initiatives, wishes and desires of providers and users of public services

Table 3.2 now summarises the use of design notebooks to address research question 2.

Table 3.2 Research question 2: Objectives and expected outcomes

Research question 2 – How do people perceive design in their daily lives in the context of Brisbane and Curitiba?			
Method	Objective	Participants	Expected Outcomes
Design notebooks	To outline an overview of how design is understood and interpreted in Brisbane and Curitiba	Users	To gain participant insights into the current status of design in their community, and their personal interpretations of design

3.3 INSTRUMENTS FOR DATA ANALYSIS

As is the general procedure for most qualitative studies, the data was organised and prepared for analysis (Creswell, 2014; Patton, 2002). The research data corpus is composed of **three data sets**, and each of these was prepared differently. Braun and Clarke (2006) define “data corpus” as all the data in a research project and “data sets” represents data that refers to a specific analysis. Within data sets, there can be multiple data items that represent individual pieces of data (Braun and Clarke, 2006). Figure 3.6 explains the data corpus, data sets, and data items in this study.

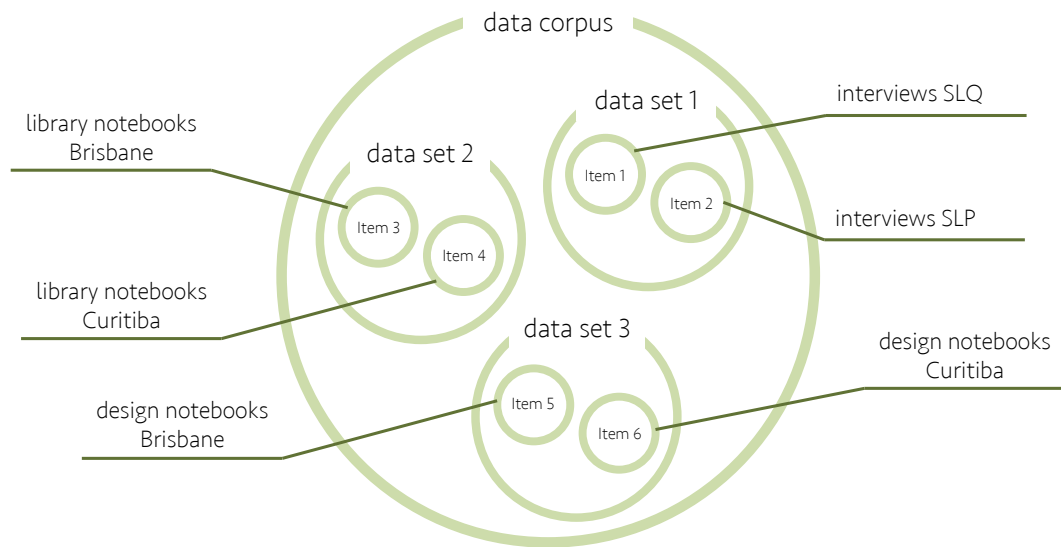


Figure 3.6 Research data corpus, data sets, and data items

This research comprised **six data items**: interviews from SLQ, interviews from SLP, library notebooks from Brisbane, library notebooks from Curitiba, design notebooks from Brisbane, and design notebooks from Curitiba. Each of these data sets was analysed separately. Considering that this is a cross-cultural study, the analyses needed to be performed separately to address the specific and relevant characteristics of each context. Also, following the constructivist epistemology, performing the analyses separately, allows the researcher to recognise perceptions of reality raised by participants in each data set.

Thematic analysis was used for the analysis of all data items, following a series of steps proposed by Braun and Clarke (2006). These steps consist of: data familiarisation, generation of initial codes, search for themes, revision of themes, and definition of themes. Despite the use of the same data analysis method for all

data items, there were slight differences in its application. The details of each analysis are presented separately below.

3.3.1 Data set 1: Interviews

This section presents the steps of the thematic analysis of data set 1.

Data familiarisation

The first step in analysing the interviews was to organise the data by transcribing the audio. The thematic analysis then began.

The researcher was initially involved with the data by collecting it through interviews with staff members. A deeper immersion then occurred by transcribing the SLP interviews, checking if the transcripts of SLQ were accurate by comparing them to the original audio recordings, and repeatedly reading all transcripts.

During this phase, the researcher looked for patterns, meanings, and other relevant information (Braun and Clarke, 2006). Initial ideas for coding were highlighted in the transcriptions, and later revised for a more formal coding. An example of this phase is given in Figure 3.7.

Staff 1 ALUm4a

[Start of recorded material at 00:00:00]

Interviewer: What are the main roles of the State Library of Queensland?

Respondent: Okay, I guess if I talk about the strategy of the library, is that what you mean?

Interviewer: Yes.

Respondent: Yeah. So, the strategic objectives of the State Library of Queensland are effectively to co-create Queensland's memories, so part of the library is focused on just capturing – it's actually a legal record of what's happening in Queensland, so a lot of that is newspapers or things that are happening, all get scanned and stored in the library forever. So, part of it's co-creating Queensland memory. And then the other things are that they try to do with a library is engaging community, so it's all about, rather than just being a building that houses books and you ask people to come in, it's more about "How do we actually get people to engage with the information?" And also it's not about us doing programs for community it's about the community coming in and saying, "I want to do this. Can you help me do that?" So, engaging community is really a big focus. And that being all communities, so being very inclusive about multi-cultural audience, about Indigenous audiences, and I guess like people with disabilities. So, we're very much about "How can we engage community more by being more inclusive?" And we're always thinking about ways that we can open that up to a lot of people. And then the third thing is enabling access, so part of that is making it more inclusive but "How do we get more people to engage with the content?" So, it's about looking at ways of making things on-line. We have a really big State in Queensland so it's about "How can we get access for people regionally to the information?" So, there's a lot of programs around taking some of the exhibitions and the collection out to regional libraries and enabling people to borrow books from here and we send them to regional areas. And then the fourth thing is building capacity, so in terms of our staff and in terms of our community. "How do we actually build these communities so that they're really of use to people?" So, I guess the focus of the Asia Pacific Design Library, "How do we build a design community that is supported by us?" that we can do lots of programs, we can do lots of programs with them and for them and we can actually build capacity. Because we've got a specific focus "How do we build capacity with other nations in Asia to then support designers in Australia?"

Interviewer: Okay. Does the library have any guidelines regarding design-related activities?

Respondent: Not as an organisation. Obviously we have a Marketing Department, so they have a lot of guidelines around communication design and how that

Author
Comment [1]: Co-create Queensland's memories

Author
Comment [2]: Capture history

Author
Comment [3]: Engage community

Author
Comment [4]: Engage community with information

Author
Comment [5]: Attending community's needs and desires

Author
Comment [6]: Being inclusive with all audiences

Author
Comment [7]: Enabling access to a large number of people

Author
Comment [8]: Looking at ways of making content more available to community

Author
Comment [9]: Support regional areas

Author
Comment [10]: Sharing collection and services with regional libraries

Author
Comment [11]: Building staff's capacity to assist people effectively

Author
Comment [12]: Asia Pacific Design Library: build design community and support design

Author
Comment [13]: APDL: connect with Asia to support Australian designers

Author
Comment [14]: No guidelines regarding design as an organisation

Figure 3.7 Example of initial coding

Generating initial ideas

The ideas highlighted in the familiarisation phase were manually organised into tables. During this process, similar extracts from the data were grouped and later identified as codes. Each data set had its own table, and each participant's quotes were highlighted in a different colour. In this way, the researcher could verify if more than one participant mentioned the same idea, therefore forming consistent codes. The codes emerged from the data responding to research question 1.

During this process, two tables with data extracts were generated: one table with data from the SLQ interviews, and one with data from SLP. The tables were then juxtaposed to identify corresponding ideas, and a final table with codes was produced. The final codes for the interviews are presented in Table 3.3. (A complete table with all participants' quotes can be seen in Appendix H.)

Table 3.3 Codes: Data set 1 (interviews)

	Code	Description	Example quotes SLQ	Example quotes SLP
1	Providing access to information	Comments on how the public library is a platform for local community access to information	"I think the intention is for it to be a space for people to get knowledge effectively"	"Our goal is provide citizens with the information they need, is to give them the right to have access to all publications"
2	Capturing local memory	References to library's role in capturing local memory and culture	"The strategic objectives of the SLQ are effectively to co-create Queensland's memories, so part of the library is focused on just capturing"	"Here is the section with Paraná's collection. This is a section where we reunite a collection focused on Paraná... so there is not only books, there are videos, magazines, and newspapers. So all the collection is focused on Paraná"

	Code	Description	Example quotes SLQ	Example quotes SLP
3	Public's motivations for visits	Views on why people visit the public library and what their main interests are	"I think there are some services like the free Wi-Fi that definitely draw people in to do that sort of thing. And I think then the Events Programming as well certainly helps with drawing people in with sort of rotating and providing new information or something different each time that you come"	"People come to the library because of the access that we provide. The library attends all the social classes, it is not restricted to only one class"
4	General services	Services offered by the library as a whole	"So we do have a lot of public programs as well, and so depending on the public program we might have, you know, like the design lectures, for example"	"Recently we had an activity called 'A night in the library' where children come to the library and sleep over for a night"
5	General public profile	Comments on the profile of public library visitors	"To be honest, like I don't think that there's any one set type of person that I've actually noticed, which I think is quite good."	"We have a very varied audience. There are several interests that people seek. The age range is also varied"
6	Design-related services	References to services offered by APDL that are focused specifically on fostering design	"And then we have 'Design Online' and 'Design Minds' which are – Design Minds specifically looks at design thinking in education, and so we run a series of events, or we run professional development days as part of that"	
7	Promoting reading	Views on SLP's current focus on promoting reading		"The current management team is focusing on promoting reading and literary art"

	Code	Description	Example quotes SLQ	Example quotes SLP
8	Public participation in library services	References to visitor participation in services offered by the public library	"So the actual space (APDL) we can sort of get between 2000 and 6000 visitors a month"	"We have around 3000 visitors per day and 1500 book loans not to count our events"
9	Relationship between library and design	Specific comments on the relationship between library and design	"So, I think the fit of having a design component in a library is really a good fit. I don't think it would be as good a fit in somewhere like a museum or in an art gallery; I think it's a really good fit in a library because people engage with the ideas and those ideas come from books"	
10	Staff with design background	References to staff members of the library as a whole who have a design background	"Predominantly within the Design Library – none of – we have four staff member and none of us are actually librarians that come from a librarian background; we all come from design"	"We don't have any staff members specialised in design"
11	APDL's visitors profile	Views on the average profile of APDL visitors	"I think the design lounge itself, we get a fair mix of designers...particularly students; we get a fair amount of students in as well. But we do also get a fair amount of the general public who are just kind of curious and wandering around and sort of stumble into the space"	
12	Library relationship with public	Thoughts about the public library's interest in connecting more with local community	"It's all about engaging communities"	"The main role of the library is to attend the general community"

	Code	Description	Example quotes SLQ	Example quotes SLP
13	Library communication with public	References to the different ways that public libraries communicate with the public	"So, we have a printed 'what's on program' and that comes out every quarter. And so, we also have our online events calendar. We also have blogs online"	"All our events are published in our monthly informative report, on the library's website and on the Facebook page"
14	Democratic space	Comments about how the libraries offer democratic access to local communities	"Being very inclusive about multi-cultural audience, about indigenous audiences, and I guess like people with disabilities"	"We have people of several social classes from the humblest to the richest. We have people with higher levels of education and lower levels of education"
15	Support to regional areas	References to the support that State Libraries provide to regional areas	"So there is a really, really huge focus first of all of becoming an institution that has something for the community, and that's not only in Brisbane but also regionally [out there]."	"We support libraries from the countryside of Paraná"
16	Design guidelines	References to guidelines that determine design's presence in the library	"There's a Strategic Plan, so we have the four areas that we need to focus on, but a lot of those are based around the community. There's nothing specific about design."	"We don't have any guidelines focused on design"
17	General guidelines	Comments about the documents that guides public library activities	"And you can also download the Strategic Plan.... So, the four there are 'Improving Access to Library Services', 'Co-creating Queensland's Memory', 'Developing People and Capability'... and 'Extend Learning and Creative Experiences'	"The guidelines for the library are the same for all public libraries, which is based on the UNESCO manifesto...from this manifesto we adapt it to the local reality. We also have our internal statute"

	Code	Description	Example quotes SLQ	Example quotes SLP
18	Architecture	Thoughts about the library's building and its internal spaces	"Our building was designed or redesigned in 2006 by a local firm of architects called Donovan Hill Architects, so the building itself is a big part of the library; people love this space"	
19	Design collection	References to the particularities of the design space within the library	"So, we have the Asia Pacific Design Library which is a department specifically within the State Library and we have our own library space here on Level Two that provides those different resources"	"In the Fine Arts section we have books on design"
20	APDL's history	References to how the APDL was established	"This space started as part of the Design Strategy 20- 20, which was an Arts Queensland, Queensland Government initiative, so they actually wrote a government policy about design and part of that policy was that they wanted to have design resources in the library and then they also wanted to teach teachers about design"	
21	Barriers related to design understandings	Concerns about general public's understandings of design	"I mean with the design activities there still is a little bit of a barrier between people who are in the design field or directly related to design and people who think that it's not for them."	"We do have some sort of design material, but it's not as utilised as it should be. Students give preference to university libraries"

	Code	Description	Example quotes SLQ	Example quotes SLP
22	Opportunities for visitors to engage more with design	Insights into how to incorporate more design initiatives at the library	"I guess, opening up the possibilities for different people to engage in different ways"	"We don't have a specific space for design here in the library because the people within the field don't come to us. If they came to us and said "we want to do a partnership, an exhibition, an event" something like that, I'm sure the library would be happy to support this"

Searching for themes

After the coding process, the codes were organised into a thematic map (see Figure 3.7), with the objective of finding broad themes to group them under. At this stage, the researcher looked for recurrent ideas to form potential themes. The objective was to find how different codes could be collated under a theme by finding some sort of relationship between them. At this stage, it was possible to identify themes and sub-themes, and to have a sense of their significance (Braun and Clarke, 2006). Figure 3.8 represents the thematic map for the interviews.

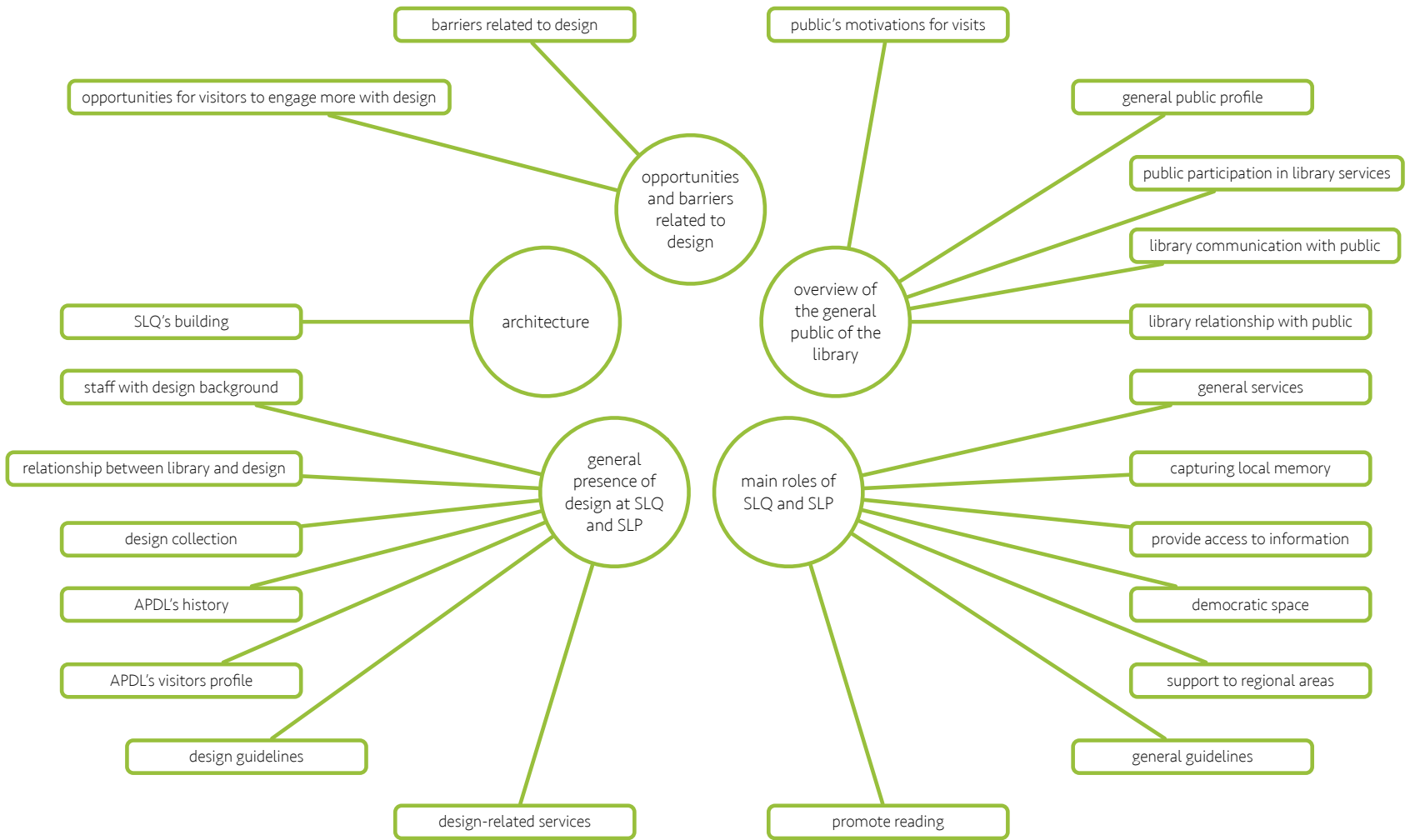


Figure 3.8 Thematic map for interviews

Reviewing themes

At this stage, the researcher verified whether the potential themes accurately represented the data. This process involved reading through the description of each code belonging to a specific theme, and considering whether they presented a coherent logic.

Defining themes

At this final stage of the thematic analysis, the researcher refined the previous themes, looking for the essence of the content of each. Braun and Clarke (2006) discuss the importance of not only defining themes, but of also thinking about the relationship between them to form the overall ‘story’ that the data tells. This process exposed the core of each data set grouped into themes, sub-themes, and codes (as presented in chapter 4).

3.3.2 Data sets 2 and 3: Library and design notebooks

A total of 32 notebooks were distributed in Brisbane and Curitiba. Tables 3.4 and 3.5 show how these notebooks were distributed, and how many were returned.

Table 3.4 Distribution and return of Brisbane notebooks

Brisbane				
	Library notebooks		Design notebooks	
	Designers	General public	Designers	General public
Number of notebooks distributed	4	4	4	4
Number of notebooks returned	2	2	1	3

Table 3.5 Distribution and return of Curitiba notebooks

Curitiba				
	Library notebooks		Design notebooks	
	Designers	General public	Designers	General public
Number of notebooks distributed	4	4	4	4
Number of notebooks returned	2	2	3	2

Table 3.4 shows that 8 Brisbane notebooks, 4 library notebooks, and 4 design notebooks were returned. While the number of returned library notebooks corresponded to the researcher's expectation, the design notebooks were returned by 3 members of the general public and only 1 designer. Although the initial goal was to have 2 designers from Brisbane complete the design notebooks, the actual response rate was beyond the control of the researcher. This proved to be a limitation of the study. However, considering that this was a qualitative study, it was expected that this limitation would be overcome by the rich data in the notebooks, and the consistency provided by the comparisons between participants. Table 3.5 shows that in Curitiba, 9 notebooks, 4 library notebooks, and 5 design notebooks were returned. With respect to the latter, the researcher selected for analysis the 4 notebooks whose authors' had the most contrasting profiles.

Given that the prospective participants were invited to participate in this study via a public social media post on the researcher's Facebook timeline, the initial people to be reached belonged to the researcher's personal network. In result, 4 participants from Curitiba and 1 from Brisbane were known to her. The remaining participants were other people reached by the public post; these were reached by the spread of the post or indicated by friends. However, the instrument for data collection (self-inventory technique) was prepared to avoid close contact between researcher and participants, and to encourage honest responses; therefore preventing participants' bias. This is further explained in section 4.3 Validation of data.

The final analysis was conducted on 16 notebooks, 8 library notebooks (distributed according to Figure 3.5), and 8 design notebooks, distributed according to Figure 3.9:

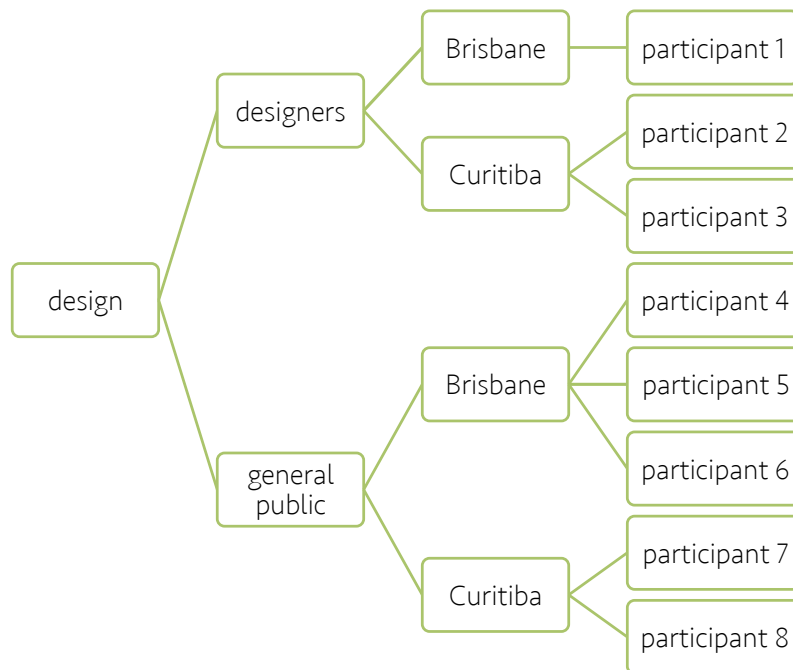


Figure 3.9 Final design notebooks distribution

Data familiarisation

The data familiarisation process for the notebook data was similar to the process for the interviews. The researcher transcribed all the notebooks and organised them into Pages documents. However, the notebooks also contained visual information, and this was transformed into words for the purpose of analysis. The researcher scanned the notebook images, used arrows to select elements, and transcribed these into words that represented the literal meaning of each. An example is given in Figure 3.10.

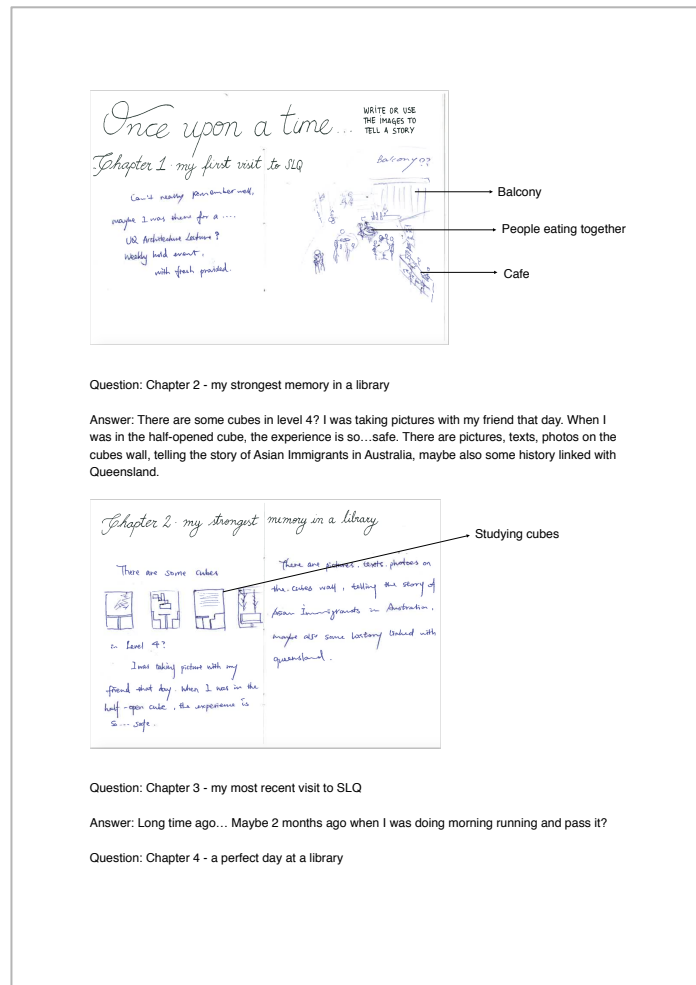


Figure 3.10 Example of transcription of visual data from library notebook

After this initial process the researcher repeatedly read the transcriptions until fully familiarised with the data.

Generating initial ideas

During the familiarisation phase, ideas emerged from the data and were later organised in the format of concept maps. The data generated from the notebooks was more dynamic, and had fewer textual elements than the notebooks; thus, the table format did not correspond to the nature of the data at this stage. The concept maps provided a more fluid method to organise and group ideas, and to generate initial codes. The researcher created a concept map for each participant. An example of one of these maps is represented in Figure 3.11.

PARTICIPANT 16



Figure 3.11 Example of library notebook concept map

After this initial organisation of ideas, the researcher looked for recurrent and similar ideas that could be grouped into codes. The researcher manually circled similar ideas with similarly coloured pens to form codes. This colour division can also be seen in Figure 3.10. The final codes for the library notebooks are presented in Table 3.6.

Table 3.6 Codes: Data set 2 (library notebooks)

	Code	Description	Example quotes Brisbane	Example quotes Curitiba
1	Associations	References to ideas about what the public library represents to the participants	Research – study – word of knowledge – school - university	Research – study - school
2	Public wishes (experiences)	Comments on what participants would like to experience in the public library	Reading – more books – less internet	Updated collection – café – reading – comfort
3	Public interests (space)	Thoughts about what would make people visit the library more often	More free events – more workshops – better advertisement of activities – study groups – more time available	Different spaces – convenience – more information about events – better parking – space for children – updated collection
4	Ideal library	References to what participants consider an ideal library to be	UK (history) – China (space) – SLQ (resources)	New York (space) – Brunel University (relevance) – Trinity College, PUC PR (resources, parking) – University Positivo (space)
5	Services	References to the services offered by the public libraries	Writing groups – study cubes – The Edge – Instagram – lectures – exhibitions – free Wi-Fi – café	Events – book loans – tour – musical performances – children’s space
6	Frequency	Views on why people do not frequent the public library	No time – university library is more convenient – difficult location – use of computer instead of books	No interest – more convenient library available – accessibility – out-dated collection – prefer to buy books

	Code	Description	Example quotes Brisbane	Example quotes Curitiba
7	Physical space	References to the physical space of the public libraries	Cosy – quiet – comfortable – safe	“The building and palm trees are beautiful”
8	Insights from participants	Participant insights related to the public libraries	“Library should be friendly and public inviting”	Location (good and bad) – democratic space
9	Inner circle	Comments on how participants communicate with their families and friends	Face-to-face – social media – text messages	Face-to-face – social media – phone – visits
10	Outside world	Comments on how participants communicate with the world around them to purchase goods, and to gain information	Social media – internet – television – newspaper	Internet – online – newspaper – shops
11	Symbols for local library	References to objects or images that represent the local public library	Bookshelf – chair – desk – lamp – window – balcony	Old car – question mark – human brain
12	Symbols for general library	References to objects or images that represent a general library	Bookshelf – chair – books – pencil – ideas – CDs – newspaper – magazines	People – lamp – arm chair – bookshelf – membership card – books

The final codes for the design notebooks are presented in Table 3.7. For this data set, the codes were determined for both designers and the general public from both Brisbane and Curitiba.

Table 3.7 Codes: Data set 3 (design notebooks)

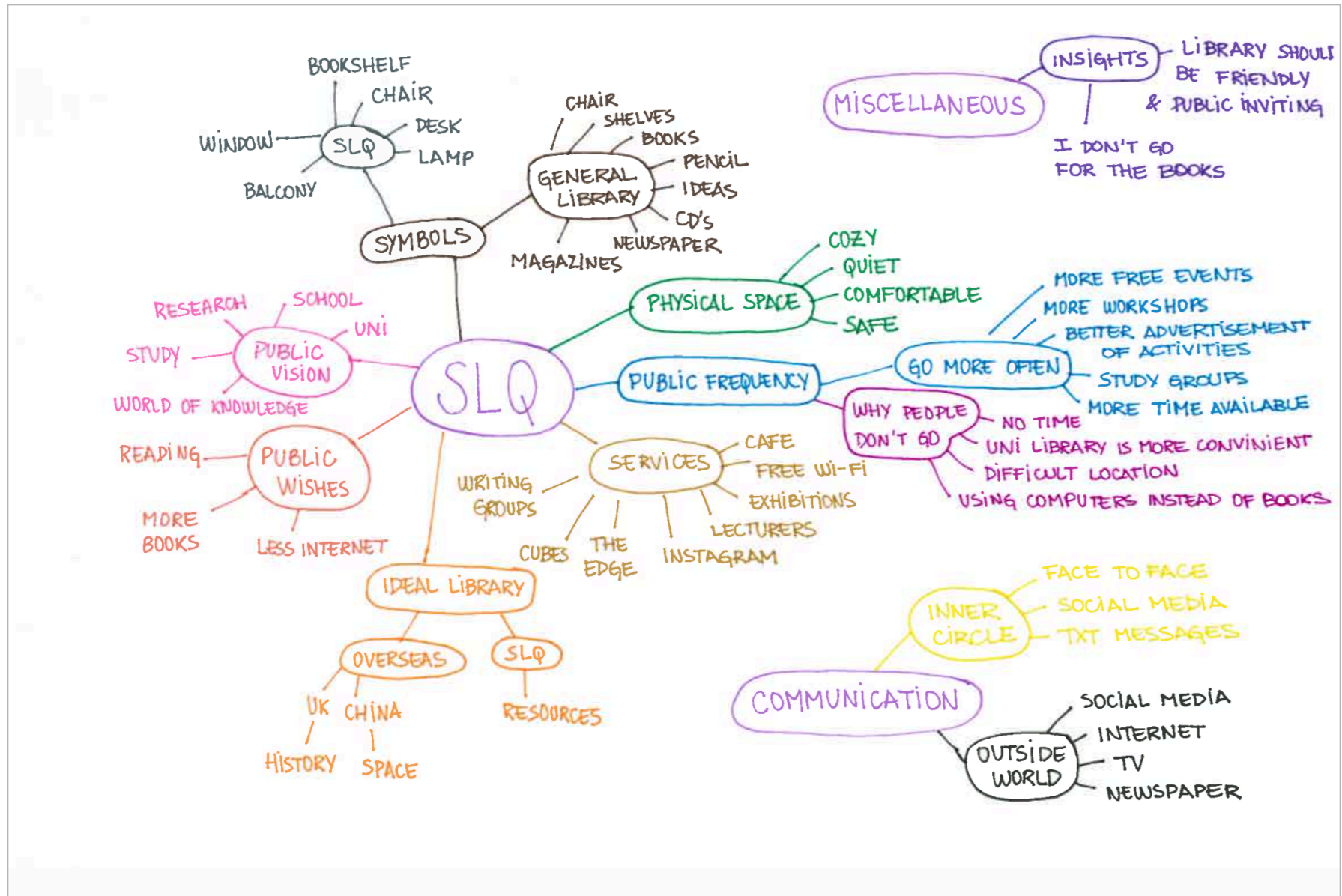
Code	Description	Brisbane		Curitiba		
		Designers	General public	Designers	General public	
1	Word "design"	References to the word "design" and its uses	Relationship between man and object by Jean Baudrillard	Innovation – construction – art	Different fields of design – other fields – English language	Brands – design is everywhere
2	Associations	References to representations of design	Architecture – people working together	Architecture – social media	Objects – processes	Objects
3	Daily life	Thoughts about how design impacts daily life	Architecture – software	Impact on consuming habits	Everything - processes	Visual values - everywhere
4	Importance	Comments on the level of importance of design	Meaningful future – solve important issues	Products – consuming habits – visual information	Improvement of human life improvement of relationships between people, environments and systems	Consuming habits – identification of brands
5	Existence	Thoughts about the existence of design		Uncertainty		Uncertainty
6	Definitions	Participant definitions of design	Planning for the greater good	Innovation – anything and everything in human mind – man-made expressions	Exchanges – human-centred activity – problem solving	Concept – project – elaboration – non pretentious art
7	Feelings	Participant's subjective expressions of their feelings about design	Concern	Amazing - freedom	Love	Neutral – love

	Code	Description	Brisbane		Curitiba	
8	Inner circle	Comments on how participants communicate with their families and friends	Face to face	Face to face - phone	Social media - phone	Social media - face to face - phone
9	Outside world	Comments on how participants communicate with the world around them to purchase goods, and to gain information	Internet - television	Internet - newspaper	Internet - television	Internet - television

Searching for themes

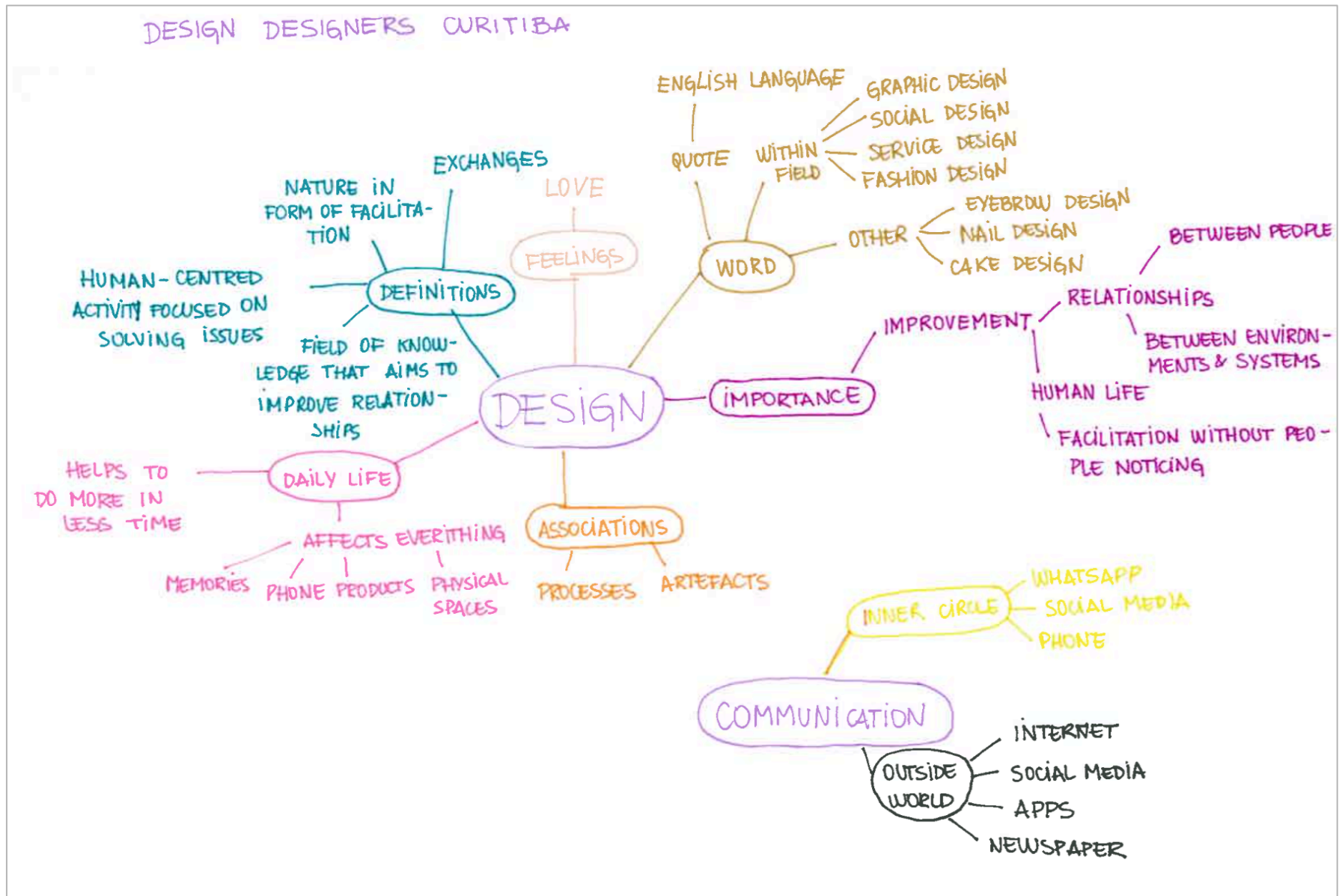
This phase of the analysis was different for each data set. For the library notebooks, the analysis was followed by the process of combining participants' ideas into a thematic map in order to find correlations between the codes and to thus determine themes. Separate thematic maps were created for SLQ and SLP (see Appendix I). The colours were still used in accordance with the codes, and the themes were represented with new colours. Figure 3.12 shows the map for SLQ.

Figure 3.12 Thematic map SLQ



For the design notebooks, the process consisted of creating separate concept maps for designer participants and general public participants, and developing a thematic map for each group. The colour system was used in the same way it was used for the library notebooks. Figure 3.13 represents the thematic map for designers from Curitiba, and Figure 3.14 shows the thematic map for the general public of Curitiba.

Figure 3.13 Thematic map: Curitiba designers



DESIGN NON GENERAL PUBLIC CURITIBA

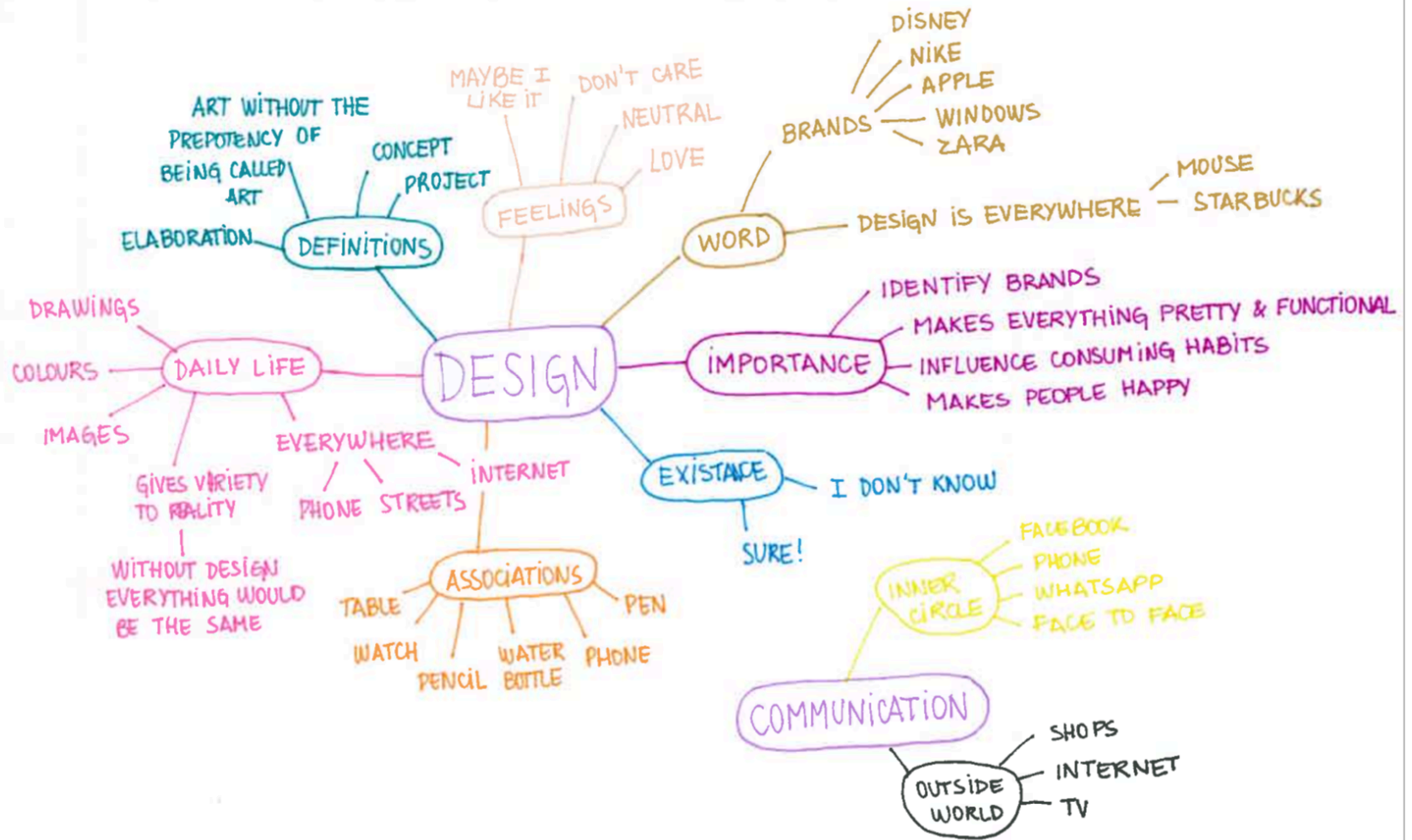
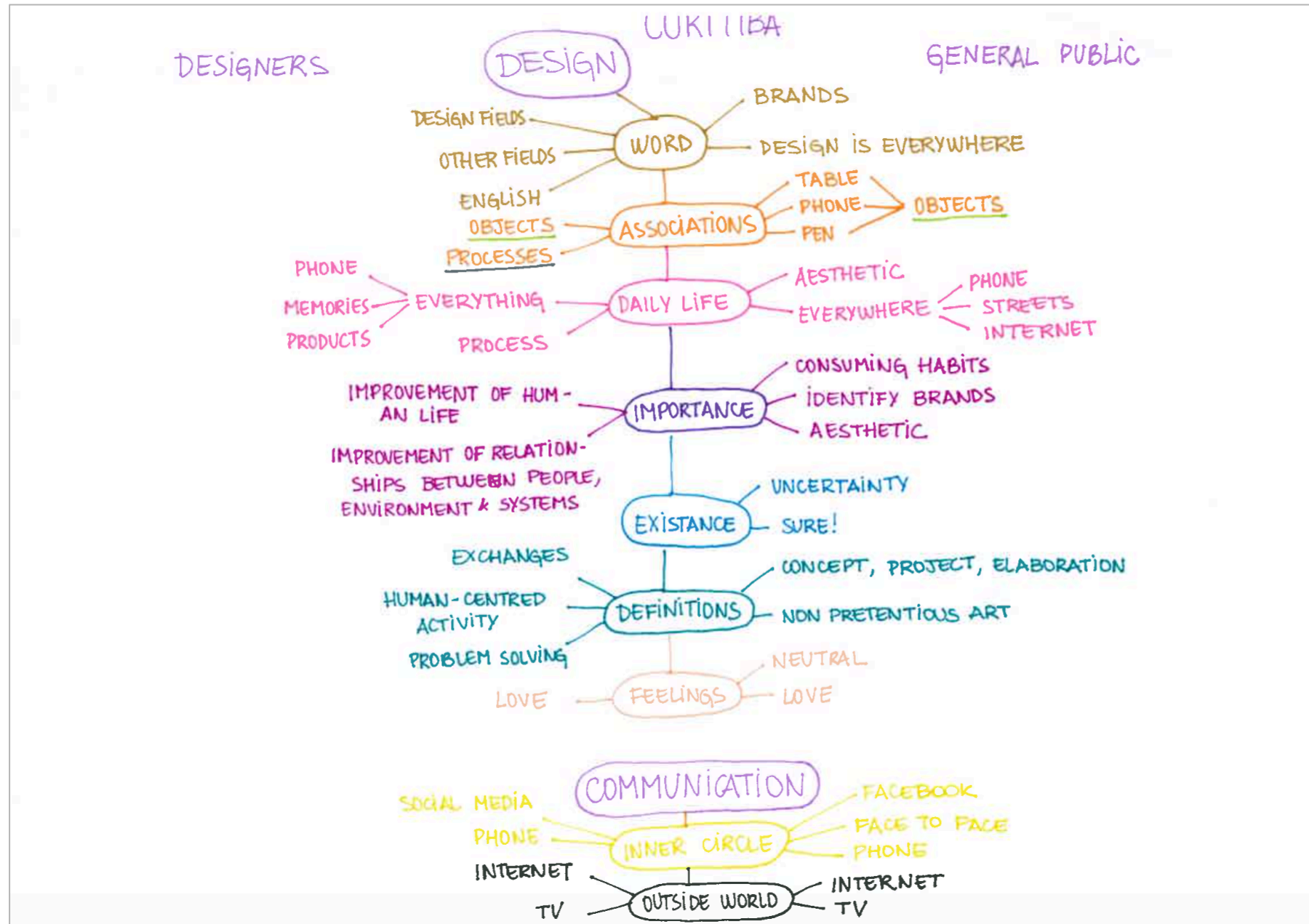


Figure 3.14 Thematic map: Curitiba general public

After separately organizing the groups, the themes and codes were grouped into a third map representing the final ideas from each city. Figure 3.15 is a representation of the final thematic map for Curitiba (see Appendix J for Brisbane's final thematic map).

Figure 3.15 Final thematic map Curitiba



Reviewing themes

At this stage, the researcher undertook a process similar to the analysis of the interviews, by reviewing the codes and checking if they belonged to the determined theme and formed a coherent logic.

Defining themes

At this final stage of the notebook analysis, the researcher refined previous themes and sub-themes by referring back to the raw data and verifying if they represented the essence of the participants' ideas. This process resulted in the final themes, sub-themes and codes, and these are presented in Chapter 4.

3.4 ETHICS

As this research involved human participation, approval was first obtained from the QUT Human Research Ethics Committee in accordance with Policy Document 6.2.1. The approval number is 1400000946.

3.5 SUMMARY

Chapter 3 initially presented constructionism and service design as the theoretical bases for this study. Focus then moved to the methodological approaches of design ethnography and phenomenology, and definition of the theories supporting the research design.

In order to respond to the objective of this research, interviews and notebooks were the instruments used to investigate the role of public services in making design more accessible to the general public. Staff members from the SLQ and SLP were interviewed, and designers and members of the general public of Brisbane and Curitiba participated in the self-inventory technique in responding to the notebooks. These groups of participants represented the providers and users following the structure of a service design exploration phase. Participants were selected by purposive sampling involving criteria that included either employment or a professional or academic background in design.

After data collection, three distinct sets of data were identified: interview data, library notebook data, and design notebook data. Thematic analysis was then utilised to organise and interpret each data set following five steps: data familiarisation, generation of initial codes, search for themes, revision of themes, and definition of themes. In the first two steps, codes emerged from the data. In the last three steps, sub-themes and themes were generated and revised to complete the analysis process.

Chapter 4 presents the findings of the thematic analysis. Themes and sub-themes are used as guides to structure and inform the results and interpretation of the research outcomes.

Chapter 4 Findings

The previous chapter described the research design of this study, and determined the theory and instruments used in the data collection, and the data analysis method applied. This chapter presents the results of the thematic analysis of the three distinct data sets: interviews, library notebooks, and design notebooks. The specific details of each set were discussed in Chapter 3.

Chapter 4 is divided into two main sections: results and findings. The results section presents the overall results obtained for each data set; the findings section focuses on detailing each theme and sub-theme, indicates the connections between them, and presents the analysis of data sets 1, 2, and 3.

4.1 OVERALL RESULTS

The next sections present the overall results obtained after the analysis of the three data sets: interviews, library notebooks and design notebooks. These results are the sub-themes and themes identified during the thematic analysis. Themes describe areas that help to form the response to the research questions.

4.1.1 Data set 1: Interviews

In response to research question 1—*What is the relationship between public libraries, local community, and design?*—two main themes were identified from the interviews with staff members from the SLQ and SLP:

- *Design component at the SLQ and SLP* (and two sub-themes [presence, opportunities/barriers] reflecting the current relationship between the public libraries and design)
- *Relevant characteristics of the SLQ and SLP* (and three sub-themes [main roles, general public, architecture] revealing specific characteristics of the public libraries' relationship with their local communities)

Each of these main themes is composed of various sub-themes. Table 4.1 represents the final overall interviews results. It shows the two main themes, the sub-themes within each theme, and the codes that emerged from the thematic analysis.

Table 4.1 Data set 1 (interviews): Themes, sub-themes, and codes

Theme	Sub-theme		Codes
Design component at the SLQ and SLP	General presence of design at SLQ and SLP	6	Design-related services
		10	Staff with design background
	Codes which relate to a broad view of design's presence in the library	16	Design guidelines
		19	Design collection
		20	APDL's history
		21	Barriers related to design understandings
	Codes that demonstrate opportunities and barriers related to design that are exposed by participants	22	Opportunities for visitors to engage more with design
		9	Relationships between library and design
Relevant characteristics of the SLQ and SLP	Main roles of SLQ and SLP	1	Providing access to information
Important information given by staff participants that demonstrate their opinions of the SLQ and SLP	Codes which refer to the roles of the SLQ and SKP throughout the interviews	2	Capturing local memory
		4	General services
		7	Promoting reading
		14	Democratic space
		15	Support to regional areas

Theme	Sub-theme		Codes
		17	General guidelines
	Profile of the library's general public	3	Public's motivations for visits
		5	General public profile
	Codes which refer to the perceived profile of library visitors in terms of their interests and how the library communicates with them	8	Public participation in library services
		12	Library relationship with public
		13	Library communication with public
		11	APDL's visitor profile
	Architecture	18	Architecture
	Codes which relate to additional participant information relevant to the research		

These sub-themes respond to research question 1 by providing service provider perspectives of their relationship with local community and design. These sub-themes address the topics that are relevant to the providers, exposing the particularities of their relationships with community and with design (here represented by the codes).

4.1.2 Data set 2: Library notebooks

The library notebooks were the instruments used to collect data from users to respond to research question 1. Two main themes were identified from the notebook responses obtained from participants in Brisbane and Curitiba:

- *Local community perceptions of public libraries* (and two sub-themes [state libraries, representation] identifying opinions that users have about local public and other libraries that contribute to understanding their different perceptions)

- *Visitor's views of characteristics of the SLQ and SLP* (and three sub-themes [general public, communication, insights] reflecting the relationship users have with the local public library)

Table 4.2 below represents the final result of the analysis of the library notebooks.

Table 4.2 Data set 2 (library notebooks): Themes, sub-themes, and codes

Theme	Sub-theme		Codes
Local community perceptions of public libraries	SLQ and SLP	7	Physical space
	Codes which relate to existing characteristics of the local public libraries	5	Services
	Combination of references to different characteristics of SLQ, SLP, and other libraries that contribute to forming an impression of local community perceptions of their local public library		
	Representations of libraries	4	Ideal library
	Codes which reflect the participants' views of the local public libraries and libraries in general	11	Symbols for local library
		12	Symbols for general library
		1	Associations
Visitor's views of characteristics of the SLQ and SLP	Overview of the general public's opinion of the library	6	Frequency
		2	Public wishes
Relevant information that demonstrates the participants' points of view about their relationship with the SLQ and SLP	Codes which refer to wishes and interests of participants in relation to the SLQ and SLP	3	Public interests
	Public communication	9	Inner circle
	Codes which demonstrate the way in which people communicate at different levels	10	Outside world
	Insights	8	Insights from participants
	Codes which relate to additional participant information relevant to the research		

These sub-themes correspond to the users' perspective of their relationship with the local public library, and respond to research question 1. To establish the findings related to research question 1, these results are interpreted (in section 4.2.1), and then compared to the results from data set 1.

4.1.3 Data set 3: Design notebooks

The design notebooks were the instruments used to respond to research question 2: *How do people perceive design in their daily lives in the context of Brisbane and Curitiba?* Designers and members of the general public responded to questions focused on exploring personal opinions and perceptions of design. One main theme was extracted from the notebooks:

- *Design in Brisbane and Curitiba* (and four sub-themes [the term, communication, presence, subjective ideas] representing the multiple factors that contribute to users' perception of design in Brisbane and Curitiba)

Table 4.3 below shows the sub-themes and codes that compose the main theme.

Table 4.3 Data set 3 (design notebooks): Themes, sub-themes, and codes

Theme	Sub-theme		Codes
Design in Brisbane and Curitiba Overall view designers' and the general public's interpretations, understandings, and ideas of, and feelings about design in Brisbane and Curitiba	The term "design"	1	Word "design"
	Codes which show the multiple ways the term "design" is used and understood	6	Definitions
	Communication	8	Inner circle
	Codes which demonstrate the way in which people communicate on different levels	9	Outside world
	Presence in daily life	3	Daily life
	Codes which refer to different ways people comprehend the presence of design in their daily lives	4	Importance
		2	Associations

Theme	Sub-theme		Codes
	Subjective ideas	5	Existence
	Codes which represent subjective ideas that people have about design	7	Feelings

These sub-themes demonstrate that there are multiple ways of understanding design to be interpreted and correlated to respond to research question 2. In item b of section 4.2.2, these sub-themes are expanded to form conclusions of the way in which people in Brisbane and Curitiba perceive design.

4.2 FINDINGS: DATA SETS 1,2 AND 3

The previous results are the themes and sub-themes that emerged from the responses of users and service providers in response to the two research sub-questions of this study. Each data collection instrument was used in pursuit of a different objective, as explained in Tables 3.1 and 3.2. Through the comparison of all results, the overarching research question was answered. This section employs participant answers to illustrate each of the sub-themes, and to compare the results in a way that explores the similarities and differences encountered from the cross-cultural study between Brisbane and Curitiba.

Where direct quotes are used, participants are identified by codes to preserve their identity. In the case of the library staff from SLQ, the following codes are used:

- Staff 1 SLQ
- Staff 2 SLQ
- Staff 3 SLQ

For the library staff from SLP, the following codes are used:

- Staff 1 SLP
- Staff 2 SLP

- Staff 3 SLP

These codes represent the three participants from each public library. There is no reference to their departmental role in the library, as this does not affect the interpretation of the study's results. Codes were used to identify participants that responded to the notebooks. Designers from Brisbane are identified by the code "BD", designers from Curitiba are identified by the code "CD" and members of the general public are identified by the codes "BGP" (for Brisbane participants) and "CGP" (for Curitiba participants). All the codes are followed by participants' numbers presented on figures 3.5 and 3.8. For instance:

- Participant 1 a designer from Brisbane is identified as BD1
- Participant 2 a designer from Curitiba is identified as CD2
- Participant 4 a member of the general public from Brisbane is identified as BGP4 and
- Participant 7 a member of the general public from Curitiba is identified as CGP7

4.2.1 Research question 1: What is the relationship between public libraries, local community, and design?

This section presents the findings from data sets 1 and 2, from the interviews, and the library notebooks. It also correlates the two data sets, exposing their relationships, and thus addressing research question 1. Figure 4.1 shows how these findings were compared:

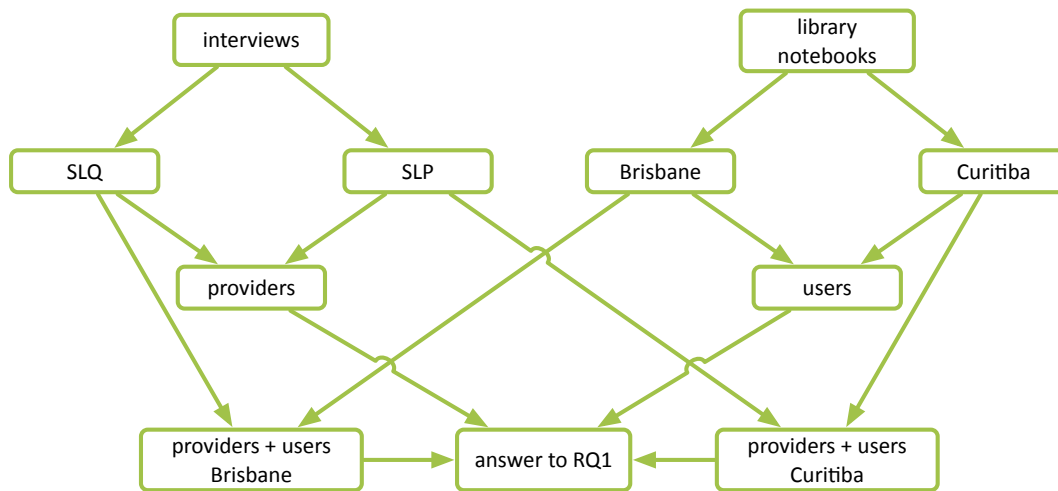


Figure 4.1 Research question 1: Findings

Interviews were the instruments used to collect data from public library staff from SLQ and SLP. While the interviews provided an overview of the similarities and differences among service providers, the library notebooks provided Brisbane and Curitiba users' responses to questions about their relationship with public libraries. The comparison of the comments from providers and users reveals the relationship between the two groups and design's presence in the public libraries. The findings from data sets 1 and 2 can be summarised thus:

- Users see the public libraries as places to obtain new knowledge through research and study.
- Staff members from both libraries recognise the need to improve communication with communities in order to engage more people with their services.
- Users demonstrated a limited awareness of the services offered by the public libraries.
- The way services are currently advertised is not effective, and impacts the levels of involvement that local communities have with the public library.

- Public libraries were recognised as democratic spaces by service providers and users.
- There is room for the development and delivery of new services in both public libraries.
- Despite the technology available, users demonstrated a desire to read books and participate in offline activities.
- Users from Curitiba demonstrated dissatisfaction with the SLP's collection.
- A public library's physical space influences people to visit more often.

Each of these findings is now detailed and illustrated by examples of participants' inputs. The findings are organised under 4 main topics that represent the themes of the thematic analysis.

- a) Design component of the SLQ and SLP
- b) Relevant characteristics of the SLQ and SLP
- c) Local community perceptions of public libraries
- d) Visitor's views of characteristics of the SLQ and SLP

The first two themes correspond to data set 1, and the last two to data set 2. After each of these themes is exposed, the findings are correlated to demonstrate the relationships between service provider and user perspectives on item e) Summary of findings for research question 1.

- a) Design component at the SLQ and SLP

During the analysis of data set 1, participants commented on *the general presence of design at SLQ and SLP*, revealing different aspects of design as part of the library's services, guidelines, collection, spaces, and staff. They also provided opinions on *opportunities and barriers related to design*, exposing the current relationship between library and design, and the opportunities for, and barriers to visitors engaging more with design.

The SLQ and SLP have general guidelines that orientate their activities; however, these guidelines do not have any specific instructions regarding design in the library:

There's a Strategic Plan, so we have the four areas that we need to focus on, but a lot of those are based around the community. There's nothing specific about design. (Staff 3, SLQ)

No, there are no guidelines related to design. (Staff 2, SLP)

These comments demonstrate that, at an organisational level, there are no directions to suggest that services in either public library are focused on design. This also confirms that the local adaptation of the public library manifesto proposed by UNESCO does not include guidelines for initiatives related to design.

Notwithstanding, the Queensland Government published a document called "Queensland Design Strategy 2020" with the aim of increasing design consciousness in the local community. This plan suggested four key objectives to achieve their vision: (i) strengthen the Queensland economy, (ii) foster a design culture, (iii) build design knowledge and learning, and (iv) encourage public sector innovation (Arts Queensland, 2009). Within these objectives, and more specifically within the third, the SLQ is identified as a place with the potential to assist design learning. The strategy proposed that a dedicated space for design collection and public programs be created in the library. As a result, the Asia Pacific Design Library (APDL) was established in 2010:

This space started as part of the Design Strategy 2020, which was an Arts Queensland, Queensland Government initiative, so they actually wrote a government policy about design and part of that policy was that they wanted to have design resources in the library and then they also wanted to teach teachers about design. (Staff 1 SLQ)

Although APDL started as part of a governmental initiative, and was initially government-funded, the SLQ continued to commit part of its budget to maintaining this design space because of its popularity:

So, initially it was government-funded but then the library has supported that, and you know if it wasn't popular I don't think we'd still have it. (Staff 1 SLQ)

This space has become the centre of design activity at the SLQ, and the entire design collection is maintained at the APDL:

So, we have the Asia Pacific Design Library, is a department specifically within the state Library and we have our own library space here on level two that provides those different resources. (Staff 2 SLQ)

This government plan was a timely initiative that opened up opportunities for the establishment of APDL. This space is still supported by the SLQ because of the effort of staff members who are continuously working for its success. Currently, there is no more government support, or any requirement for the library to promote design. This initiative has proven to be popular with visitors and has stood the test of time, thus confirming the local community's interest in visiting the library to gain information about design.

On the other hand, the SLP does not have a specific space dedicated to design within the library building; most of their design resources are located in the Fine Arts sector or in the Paranaense sector that focuses on material produced by local authors and publishers:

In the Fine Arts sector we have books on design. (Staff 1 SLP)

In the Paranaense sector we also have some books of local designers. (Staff 1 SLP)

Despite having some design books located in these sectors of the public library, there is still a perception that university libraries are the ones responsible for holding a more substantial design collection:

We do have some material related to design, but is not a significant material. This is responsibility of a university library, or a specialised library. (Staff 2 SLP)

This shows that the SLP is more concerned with offering literary books to the local community, leaving the responsibility of supplying technical books to university libraries.

Not having a relevant collection or a space devoted to design, reflects on the staff profile of the SLP, which does not include members with design background:

No, we don't have staff members specialised in design. (Staff 2 SLP)

Unlike the SLP, the SLQ has designers as staff members—not only as part of the APDL team, but also as members of other library sectors:

So, we have a couple of graphic designers in Marketing. Well, we do have exhibition designers as well. And I guess, I think the people in APDL have a design background. (Staff 3 SLQ)

This suggests that the presence of a space in the library dedicated to design encourages the creation of roles and opportunities for designers to work in various library sectors. This also shows that public libraries can increase the presence of design, not only by broadening its design collection or dedicating a design space, but also by hiring professionals who can promote events to educate visitors in design.

Having a specific sector for design in the SLQ results not only in the presence of designers as staff members, but also in an increased number of services that focus specifically on fostering design:

We do a Little Designers program with 4 to 8 years olds and their parents. We then have our programs with school students and then we also have our programs with teachers. (Staff 1 SLQ)

And then we have Design Online and Design Minds, which are – Design Minds specifically looks at design thinking in education, and so we run a series of events, or we run Professional Development days as part of that. (Staff 2 SLQ)

We run an eight-week Architectural Lecture Series, so we have a speaker per week from March to May; that's our major event during the year. (Staff 1 SLQ)

A comparison of SLQ and SLP reveals that the latter does not provide specific design-related services, whereas the former is more engaged in fostering design and currently includes services related to this field. Some of the design-focused services are dedicated to professionals and students in the field, while other activities (for example, the “Little Designers program”) seek to teach young children the principles of design, and to educate parents at the same time. Such activities proposed by APDL in the SLQ could inspire the SLP to introduce design-focused services for their community.

All of the previous topics discussed by staff members during the interviews helped to identify their vision of design in the public libraries. While most of the information provided could have been found through desktop research, interviews allowed the researcher to capture staff reactions to the issues discussed. During the interviews, no SLP participants/staff members raised concerns about the absence of design in their library. This shows that they do not question its absence. This could also be a reflection of the fact that the local public might not make design enquiries. On the other hand, SLQ staff members showed excitement

when talking about their design initiatives. They also commented on the positive response they receive from visitors, thus demonstrating the success of APDL.

During the interviews, participants also discussed their ideas and perceptions related to opportunities and barriers to increasing user engagement with design and the library.

Despite the different responses related to the specificity of each context, staff members from both libraries pointed out that there is an opportunity to improve their communication with the public and, thus, better disseminate their services:

I certainly think we could possibly communicate a bit better what it is that we are like once they are in here. I think that's an area of opportunity for us. (Staff 2 SLQ)

Perhaps we could have more dissemination of what we do, but from what has been done we're having reciprocity from the public. (Staff 1 SLP)

These participant comments affirm that the services currently offered can be further disseminated. While there is a certain level of general public participation, staff in both libraries saw an opportunity to increase this involvement.

As mentioned earlier, the SLP does not offer services related specifically to design at this stage. An important message that the SLP wants to transmit to their public is that there are opportunities to increase design-related services in the library; however, it is up to the public to demonstrate their interest in such an increase:

I think that there is not a specific space for design here because people within the field don't come to us. If they came to us and said – we want to do a partnership, an exhibition, and an event – something like that, I'm sure the library would have open doors. (Staff 2 SLP)

Of course if a group that wants to make an event come to us requesting our participation, of course we will participate and promote the event, there is room for this. (Staff 3 SLP)

The reason people within the field do not seem to demonstrate interest in using the space offered by the SLP can be related to the SLP's current lack of design initiatives. It can also be associated with flaws in communication between the library and its community; this lack of communication is a barrier to people proposing new activities.

While the SLP demonstrates interest in increasing the presence of design in their space, the SLQ sees opportunities in exploring ways of opening up its existing

design space to people outside the field so that they can interact more with its resources:

I guess, opening up the possibilities for different people to engage in different ways. (Staff 1 SLQ)

I think if they had an opportunity to engage with design serendipitously in the library then they might find they could be interested. (Staff 3 SLQ)

According to participants, most members of the public that participate in their design-related services are people within the design field. They see a chance to use new strategies to attract more visitors from the general public to engage with design. This is an opportunity for the design of new services.

Another reason for exploring alternative ways of engaging the general public with design is the fact that there is a concern that some people still see a barrier related to the field:

I mean with the design activities there's still a little bit of a barrier between people who are in the design field or directly related to design and people who think that it's not for them. (Staff 3 SLQ)

This barrier is a reflection of people's perception that if they are not directly involved professionally or academically with design, it does not affect them; therefore, it does not arouse their interest. As earlier discussed, there is the idea that design is reflected only in physical objects; this may be another barrier to people being interested in participating in activities related to design principles:

You know, I mean people want to attend things that they're interested in and maybe still see design as a physical thing rather than a way of thinking. But I think as that is changing then public participation from people who aren't in the field will probably increase. (Staff 3 SLQ)

This barrier can be crossed by the suggestion of SLQ staff members to deliver services where people engage with design and, in this way, gradually change their pre-conceptions of the concept.

In contrast, SLP's concerns are still centred on the primary (yet essential) aspect of the lack of use of its available design collection, and the public's preference (especially a student preference) to use university libraries:

We do have some sort of design material, but it's not as utilised as it should be. Students give preference to university libraries. (Staff 2 SLP)

This preference can be a result of the lack of a relevant SLP design collection, forcing students to seek resources at university libraries.

Even though staff members of the two public libraries presented contrasting ideas, one participant offered insights into the relationship between public library and design, highlighting its positive aspects:

So, I think the fit of having a design component in a library is a really good fit. I don't think it would be as good a fit in somewhere like a museum or in an art gallery; I think it's a really good fit in a library because people engage with ideas and those ideas come from books. (Staff I SLQ)

This perspective demonstrates that libraries are a source of primary information about design (contained in their print collections); however, they have the potential to trigger wider experiences. The same participant continued:

So, without the events, if you just have the collection, I don't think that would be as successful as well. So, I think the marriage of the events, the collection, having the space in the library, plus having the online [platforms] so when people are at work they see – Oh, great, the library is putting on this event – you know, they can engage with it all the time. (Staff I SLQ)

This comment reinforces the importance of public libraries offering not only a relevant design collection, but also services that involve visitors in design experiences that further foster the relationship between public libraries, community, and design.

During the interviews, participants discussed their ideas and perceptions of opportunities and barriers relevant to increasing user engagement with design and the library. Table 4.4 is a summary of the main topics addressed under this theme— *Design component at the SLQ and SLP*—and of the findings related to the general presence of design in the two selected libraries. These findings are supported by examples from the data.

Table 4.4 Summary of design component at the SLQ and SLP

	SLQ	SLP
Design guidelines	No guidelines at an organisation level	No guidelines at an organisation level

	SLQ	SLP
Asia Pacific Design Library	Dedicated space for design resources and activities within the SLQ	No similar space
Design collection	Relevant collection hosted by the APDL	Small collection on Fine Arts and Paranaense sector
Staff with design background	APDL staff members have design background and designers working in different sectors of the library	No staff with design background
Design-related services	Many design-related services offered throughout the year	No design-related services
Opportunities	Improve communication with public	Improve communication with public
	Explore the already existing design space by opening up opportunities for people outside the field to interact more with the resources	Increase the presence of design-related services if public asks for them
Barriers	Some people still see a barrier related to design	Lack of use of the available material and the preference for using university libraries
Relationship between library and design	Libraries are a source of primary information (print collection) with potential to trigger wider experiences	No comments from participants

b) Relevant characteristics of the SLQ and SLP

Participants provided important information about some characteristics of the public libraries, including *the main roles of SLQ and SLP* that are more relevant to them; an *overview of the general public of the library* from a staff point of view; and the relevance of the *architecture* of the library building.

The SLQ and SLP have general guidelines that orientate their focus and role as public libraries. The SLP follows the public library manifesto proposed by UNESCO, as well as an internal statute adapted to the local reality:

The guidelines for the library are the same for all public libraries, which is based on the UNESCO manifesto...from this manifesto we adjust it to the local reality. We also have our internal statute. (Staff 3 SLP)

SLQ has a document entitled “Strategic Plan” that outlines key strategies for the library for the next five years; this is updated every year:

And you can also download the Strategic Plan and it'll show you as a PDF and it'll show you all our strategies and what we want to do. So, the four [key strategies] there are, improving access to library services, co-creating Queensland's memory, developing people and capacity...and extend learning and creative experiences (Staff 3 SLQ)

These official guidelines are recognised by SLQ and SLP staff members and guide their main activities. The documents are examples of local adaptations of general guidelines and, as mentioned earlier, they do not specifically suggest that services be focused on design. This demonstrates that the public libraries do not see services focused on design as a priority for local contexts.

Despite having specific documents directed to the reality of each public library, the interviews identified that some roles were more significant to staff. In both cities, similar roles were highlighted. The first role mentioned by participants in both countries was the public library's role in providing access to knowledge and information:

I think the intention is for it to be a space for people to get knowledge effectively. (Staff 2 SLQ)

The library is always a place for researching. People come here to get some ideas, to create. (Staff 1 SLP)

This corresponds to the primary role of all public libraries. Despite the addition of many services throughout their history, public libraries continue to focus on their role as providers of information.

Another similar focus for both libraries was the capture and preservation of local history:

The strategic objectives of the SLQ are effectively co-create Queensland's memory, so part of the library is focused on just capturing – it's actually a legal record of what's happening

in Queensland, so a lot of that is newspapers or things that are happening, all get scanned and stored in the library forever. (Staff 1 SLQ)

Here is the section with Paraná's collection. This is a section where we reunite a collection focused on Paraná, from Paraná's authors, published by Paraná's editors, Paraná's subject, so there are not only books, there are videos, magazines, newspapers. (Staff 1 SLP)

SLQ and SLP preserve all sorts of published materials, thus playing an important role in capturing local historical events. In the case of the SLP where there is not a dedicated space for a design collection, some materials related to this field are located in a sector known as "Paranaense", where local publications are maintained. Design has been a part of Brazilian society for a long time, and has achieved the same level of excellence as other countries; therefore, it holds publications related to local design.

The SLQ and SLP are the main libraries in their states; therefore, they also have a responsibility to support regional areas:

So, there's a lot of programs around taking some of the exhibitions and the collection out to regional libraries and enabling people to borrow books from here and we send them to regional areas (Staff 1 SLQ)

We support libraries from the countryside of Paraná (Staff 2 SLP)

Both the SLQ and SLP are located in the capital cities of their states; for this reason, they have the resources to support their regional areas.

When considering the limited design collection offered by the SLP, it is possible to assume that it is not only the Curitiba people who are affected by this deficit, but also the people in other cities in Paraná's state. On the other hand, if initiatives related to fostering design are implemented in the state library, their effects will resonate to regional areas as well.

Another important role highlighted by providers in Brisbane and Curitiba was the role of the public library as a democratic space that seeks to reach a wide audience and be inclusive of all members of the community:

Being very inclusive about multi-cultural audience, about Indigenous audiences, and I guess like people with disabilities (Staff 1 SLQ)

We have people of several social statuses, from the humblest to the richest. We have people with higher levels of education and lower levels of education. (Staff 1 SLP)

It follows that an emphasis on public libraries as providers of design-focused services will allow all people to gain access to the principles of the field and cross the elitist design barrier.

Even though the staff roles in both public libraries seem to be similar, local characteristics do emerge. One of the main services offered by the SLP is a project called “A night in the library”; this is an opportunity for children to sleep over at the public library and spend time with librarians and get to know the library:

Recently we had an activity called ‘A night in the library’ where children come to the library and sleep over for a night. (Staff 1 SLP)

SLP staff members mentioned this project several times during the interviews. One participant explained that most of the children have a common sense that libraries are a place for punishment; it is where they have to go when they behave badly at school. Thus, the “A night in the library” project is a chance to break with this paradigm:

A night in the library is fascinating to children because it breaks the paradigm that the library is a place for studying, punishment, that some schools associate. When children are in a classroom and make something naughty they are sent to the library, so this program breaks the paradigm of punishment and the library becomes a pleasant place, a place where children come, where children can read, where children can listen to stories, where children can participate in activities. (Staff 3 SLP)

This idea shows that both the SLP and SLQ have activities dedicated to children. What marks the difference between them is that the SLQ has programs exclusively dedicated to connecting children with design at an early age, while the SLP focuses more on engaging children with reading. The SLQ also has events focused on introducing reading to children; however, they also demonstrated other priorities, for instance, the “Little designers’ program”.

The ultimate goal of the SLP, as exposed by staff members, is to promote reading and literary art to the local community:

The current management team is focusing on promoting reading, literary art. (Staff 1 SLP)

In contrast, in the interviews with SLQ staff members, reading was not mentioned as a priority; rather, diverse services offered by the library were indicated:

There’s children’s programming that happened throughout the library as a whole. (Staff 2 SLQ)

So, we do a lot of public programs as well, and so depending on the public program we might have...the design lectures, for example (Staff 3 SLQ)

This comparison demonstrates that the SLP recognises the promotion of the national language through reading and literary arts as a local necessity, while the SLQ demonstrates an interest in bringing communities together through their offering of diverse services.

Staff members also highlight their recognition of their community, demonstrating the similarities of, and differences between the SLQ and SLP communities. Indeed, their communities were recognised by staff members of both countries as the principal element of the whole library system. Without the engagement of community, public libraries would not be able to perform their roles:

I mean I think in general for the library we only exist because of the community and for the community, so we're constantly looking in every single area how we can connect with the community more. (Staff 3 SLQ)

The main role of the library is to attend general community. (Staff 2 SLP)

This stresses the clear intention of both public libraries to attend to their communities' needs and desires.

Various people comprise the communities serviced by their public libraries, reinforcing their role in providing a democratic space. Nonetheless, students represent the largest audience at both the SLQ and SLP:

We also have school students coming in quite a bit. But also, yeah, Uni students quite a lot, but then we also have older people who are just interested, who want to read. (Staff 1 SLQ)

Our audience is diverse, as I told you. There are children that come with schools, there are young people that come here to study using material from the library and there are adults as well. (Staff 2 SLP)

The fact that the majority of those who visit the library are students, reinforces the role of the library as information provider; that is, assuming that students go to the library to gather knowledge on a determined topic.

Following the democratic ideal, staff members of the SLP highlighted that one of the main reasons the general public attend the library is because of the accessibility of its services:

I think people have interest to visit because the library services are free. (Staff 3 SLP)

People come to the library because of the access that we provide. The library attends all the social classes; it is not restricted to only one class. (Staff 2 SLP)

In addition, the SLQ general public is characterised by people who are looking for some sort of entertainment:

I think there are some services like the free Wi-Fi that definitely draw people in to do that sort of thing. (Staff 2 SLQ)

I think some parents bring their children to participate just not to stay at home (...) but I do think that it is more that they're looking for something to do and it's something different to what they would be doing elsewhere. (Staff 2 SLQ)

This demonstrates that the library staff from both countries considers accessibility to services and entertainment to be a motivation for people to visit the library. This is a sign that visitors are interested in public services that can provide them with an opportunity to participate in free and entertaining activities. Another reason why people might look for entertainment in the public library is that libraries, as cultural institutions with a cultural role, usually provide meaningful experiences.

While people attend the public libraries for different reasons, the way in which the SLQ and SLP communicate with their public is similar. Both online and offline platforms were mentioned as instruments for disseminating their services:

I guess one of the key successes possibly in engaging our community is our social media, so we have Facebook, Twitter, Instagram, and we also have our online platform. (Staff 2 SLQ)

So, we have a printed 'What's on Program' and that comes out every quarter. (Staff 3 SLQ)

All our events are published in our monthly informative report, on the library's website and on the Facebook page. (Staff 2 SLP)

These comments show that both libraries use diverse instruments to connect with their current and potential visitors. However, previous comments demonstrated that this communication is not as effective as it could be. Staff in both cities recognise the need to improve communication. This could possibly help to involve more people from the general community in the design-focused services offered by the SLQ, and to bring more designers into the SLP to amplify a design presence in the library space.

The sub-theme *architecture* emerged from the interviews with SLQ staff members, who saw their actual building as playing a significant role in the relationship between the library and the local community:

Our building was designed or redesigned in 2006 by a local firm of architects called Donovan Hill Architects, so the building itself is a big part of the library; people love this space. (Staff 1 SLQ)

I think it's a nice space to come to; to just hang out and do whatever it is that you want to do. (Staff 2 SLQ)

And I think that's another advantage of our library is that it is a very beautiful building and it's very comfortable to be in and it's lovely to be around and be inspired and do your work. (Staff 3 SLQ)

Staff members believe in the positive impact that the renovation of the building has had on the local community. Nonetheless, these comments represent an impact not only on community but also on staff themselves, who express their satisfaction in working in what they consider a pleasant environment.

Table 4.5 summarises the main roles mentioned by SLQ and SLP participants. These findings show that, despite the guidelines, there are specific roles that have more significance for staff members, and these were exemplified during the interviews. The table shows that most of the roles suggested by participants from both public libraries are similar. The greatest difference lays in their current main objectives: the SLP's goal is to promote reading, while the SLQ has a broader focus based on the four key strategies presented in their Strategic Plan. These findings also expose similarities in, and highlight the main differences between the ways in which staff members recognise their public.

Table 4.5 Summary of relevant characteristics of the SLQ and SLP

	SLQ	SLP
General guidelines	Strategic Plan	UNESCO manifesto and internal statute
Providing access to information	Public libraries need to provide access to knowledge and information	Public libraries need to provide access to knowledge and information
Capturing local memory	Capture and preserve local memory	Capture and preserve local memory

	SLQ	SLP
Support to regional areas	Have a responsibility to support regional areas	Have a responsibility to support regional areas
Democratic space	Inclusive of all members of the community	Inclusive of all members of the community
Promoting reading	Offer diverse services with a broad focus	Ultimate goal to promote reading and literary art in the local community
Library relationship with public	Communities are the principal element of the whole library system	Communities are the principal element of the whole library system
General public profile	Various visitors but students represent the largest audience	Various visitors but students represent the largest audience
Public's motivations for visits	People look for some sort of entertainment	Accessibility of services
Library communication with public	Both online and offline platforms	Both online and offline platforms

c) Local community perceptions of public libraries

Following the same structure as used for the presentation of the findings from the interviews, this section is organised according to the themes, sub-themes, and codes given in Table 4.2.

The library notebooks provided the users' perspectives of *characteristics of the SLQ and SLP*. They also presented their *representations of libraries*, thus helping to form a general vision of what local public libraries and other libraries mean to them.

Some of the participants' comments in the library notebooks were specifically related to the physical attributes of the SLQ and SLP. When discussing particularities of the two selected libraries in this study, participants stressed the physical space and the services that this space offered. Participants from Brisbane

used the words *cosy*, *quiet*, *comfortable*, and *safe* to refer to the physical space of the SLQ. These words make reference to the interior of the building, and can be associated with the way people feel in this space. From the words used to describe them, one can recognise the positive impact that the architecture and decoration of the space have on visitors. Thus, these factors could motivate people to visit the library more often.

One participant stressed the beauty of Curitiba's SLP building and its surrounding landscape, saying:

The building and palm trees are beautiful! (CGP15)

However, this was the only expression of interest in the physical space of the SLP, and indicates that its architecture does not seem to have a significant impact.

Participants demonstrated some awareness of the services offered by the public libraries. In Brisbane, the services mentioned were *writing groups*, *study cubes*, *The Edge*, *Instagram*, *lectures*, *exhibitions*, *free Wi-Fi*, and *café*. In Curitiba, references were made to *events*, *book loans*, *library tour*, *musical performances*, and *children's space*.

The public are thus clearly aware of some of the services offered by the libraries. However, Brisbane participants did not specifically acknowledge any design-focused services offered by APDL. Similarly, in Curitiba, the services mentioned were broad indications only of what the library offers. This can be a reflection of the current way services are being disseminated, and of the levels of involvement participants have with their local public library.

In the library notebooks, participants also revealed their most common associations with, and representations of public libraries. These associations and representations were then further explored through their textual and visual commentary. Finally, participants provided examples of their ideal libraries, and illustrated their positive aspects.

Participants provided similar representations of the SLQ and the SLP, with most associations being related to *studying* and *learning*. The overall interpretation of the notebook data reveals a clear vision of the public library as an educational institution. This was evident in the use of the words *research*, *study*, and *school*.

While participants from both cities used these words in different contexts, the main association was with learning activities.

Similarly, when using words and images to symbolise what a general library represents to them, the answers from both contexts were again closely related. The main responses from Brisbane participants were:

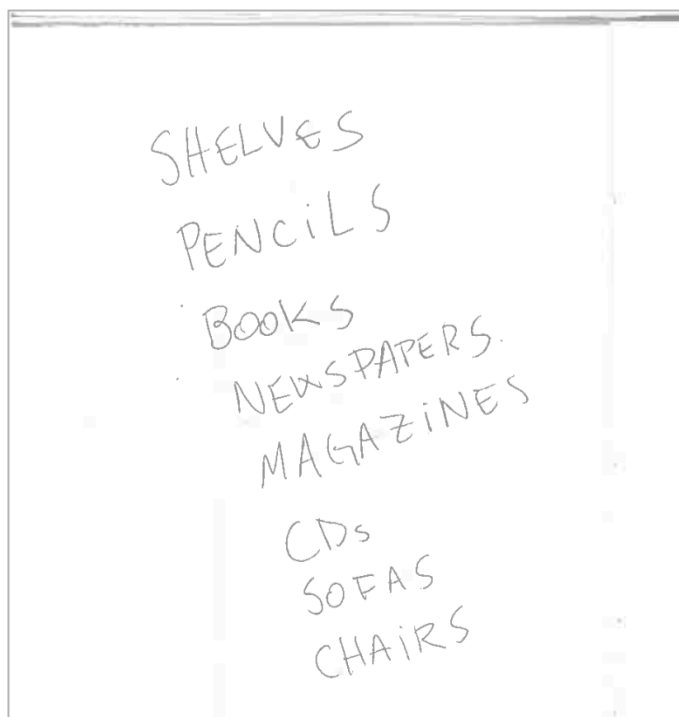


Figure 4.2 General library symbols: BGP14

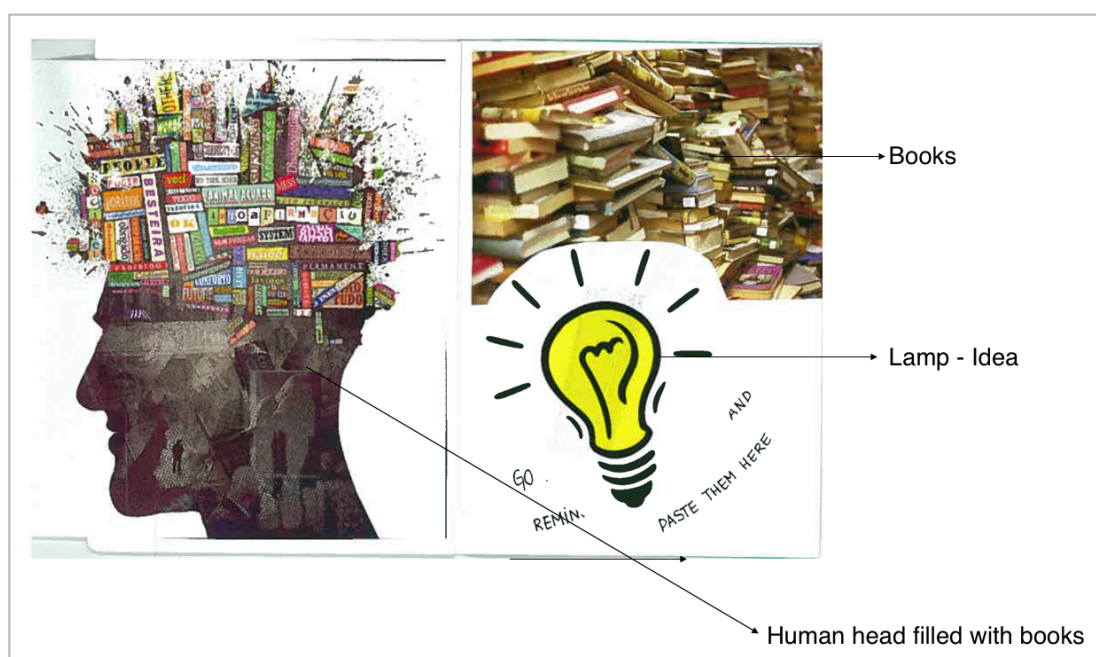


Figure 4.3 General library symbols: BGP13

Figure 4.2 shows the words that participant BGP14 used to describe objects that are usually found in a library. Figure 4.3, on the other hand, represents learning and education through an image of a lamp, and a human head filled with books represents the knowledge stored in the brain.

Curitiba participants also made similar references: images of books and people studying, and words representing objects found in a library. Figure 4.4 is an example of these responses.

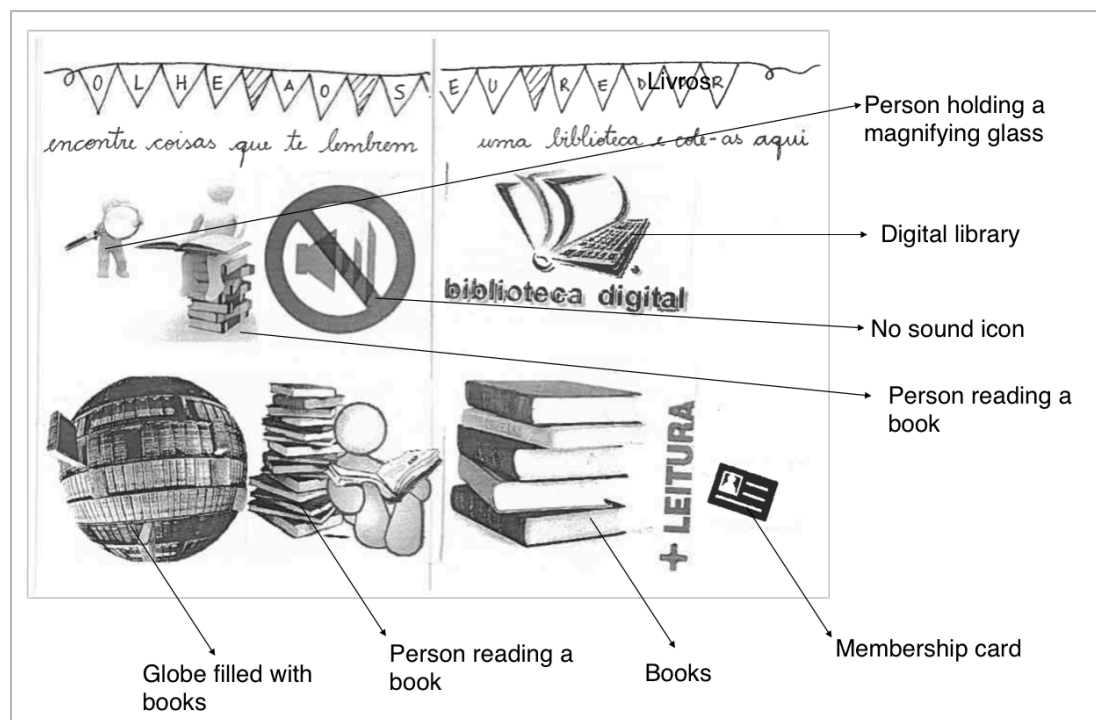


Figure 4.4 General library symbols: CGP16

The responses from both Brisbane and Curitiba demonstrate that participants have a similar idea of what a library represents. However, when asked to describe their particular local public library, their answers were very different.

In Brisbane, the images and words used to describe the SLQ were aligned with participants' representation of a general library. In Figures 4.5 and 4.6, it is possible to identify books, bookshelves, and other elements similar to those in the previous examples.



Figure 4.5 SLQ symbols: BGP13

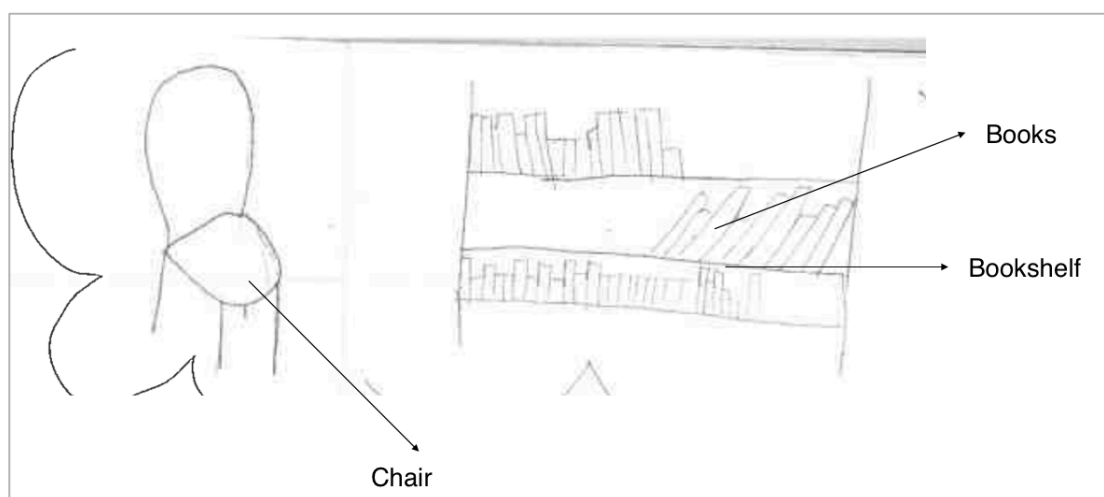


Figure 4.6 SLQ symbols: BGP14

These symbols also link back to the education association by the use of images of objects that are related to learning; for instance, the books and chair.

On the other hand, participants from Curitiba revealed a perception that their library is obsolete. An example of this is the image that participant CDII used to represent the SLP, as seen in Figure 4.7.

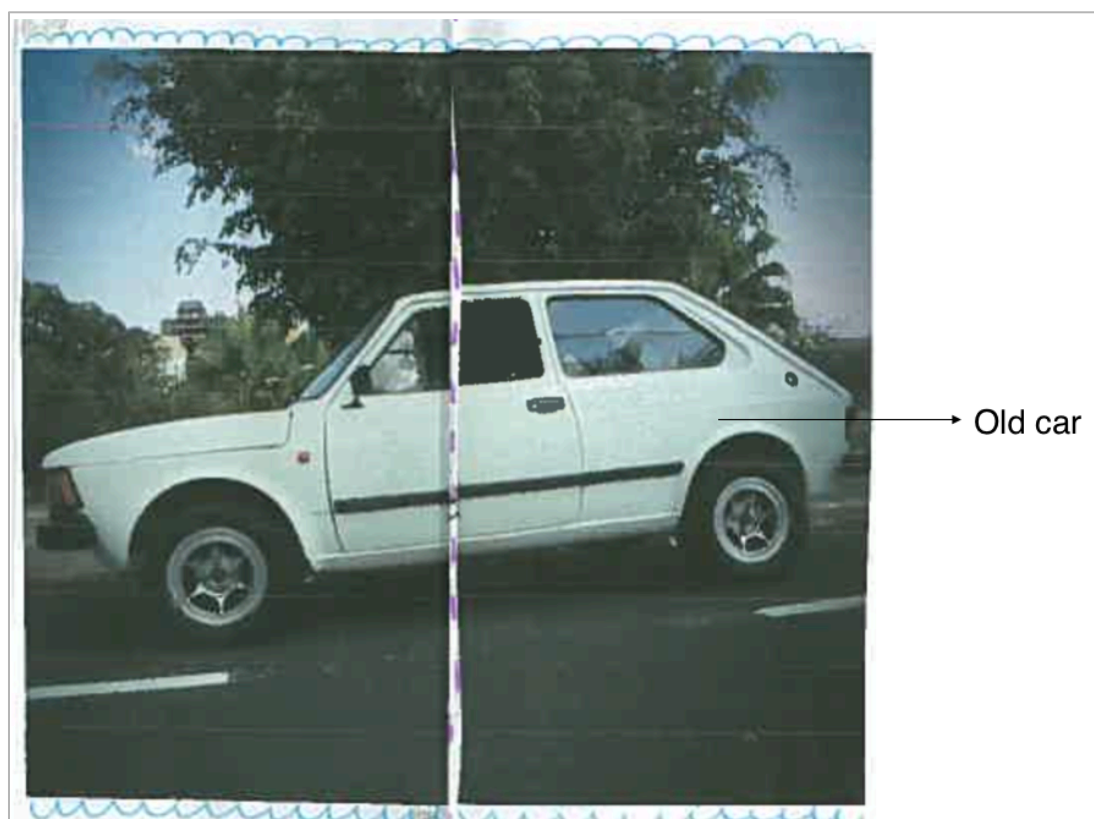


Figure 4.7 SLP symbols: CDII

The use of the image of an old car in this context demonstrates that the SLP is associated with something obsolete and antiquated. This reveals a contrast between words and images that participants used to represent a general library, and the old car representing their local library.

Participants also made reference to what they considered to be ideal libraries. In both cities, they mentioned international and local libraries, and gave reasons for their choices. Table 4.6 is a summary of their responses.

Table 4.6 Participants' examples of ideal libraries

	Brisbane	Curitiba
International libraries	Chinese National Library - Space	New York Public Library – Space
	British Library – Space and resources	Brunel University – Resources

	Brisbane	Curitiba
Local libraries	SLQ – Space and resources	Pontifical Catholic University of Paraná – Resources and parking facility University Positivo – Space and Café CEFET – Friends studying together

Table 4.6 shows that only 1 Brisbane participant mentioned the SLQ as an ideal library, and no Curitiba participant chose the SLP. While more local than other libraries were nominated, all of these were university libraries.

A priority for the selection of these ideal libraries for participants in both cities seems to have been the characteristics of the physical space and the relevance of the resources. This can be linked to the perception of Curitiba participants that the SLP resources are out-dated. It also explains why Curitiba participants did not nominate their public library as an example of an ideal library.

d) Visitor's views of characteristics of the SLQ and SLP

The data from the library notebooks includes participants' observations of the characteristics of SLQ and SLP from a user's point of view. It reveals an overview of the libraries' general public, and the means of *public communication* employed to connect with service providers. This overview includes information from the notebooks that provide an idea of the frequency of visits to each of the public libraries, and some insights into the public's interests and wishes with respect to their libraries.

Participants revealed possible barriers that affect the frequency of their visits to the local public library. These barriers were both personal, and related to the libraries themselves. Curitiba participants noted the SLP's obsolete resources as one of the reasons for not frequenting the public library. Another participant simply noted a lack of interest in visiting the library. Apart from these particular comments about the SLP, other comments made by participants in both cities

were of a similar nature. Location and accessibility of the public libraries are common issues. Library users usually go to a more convenient library, which is typically a university library in their area. A Brisbane participant also raised the issue that with the availability of a wide range of material online, computers are replacing books as a source of information.

These obstacles show that the public libraries need not only to provide adequate resources, but also to find ways of attracting the community. This can be achieved through the development and delivery of services that motivate people to leave their comfort zones, and to take the first step to reconnect with the local public library.

Participants revealed a number of attractions that would entice them to visit the public library more often. Brisbane participants said they would like the SLQ to have *more free events, more workshops, and study groups*, thus indicating their interest in public library services. Curitiba participants, on the other hand, demonstrated more interest in the physical characteristics of the SLP, such as an *updated collection, space for children, and better parking facilities*.

A common interest of participants in both cities was to be better informed about events and activities in their public libraries. Participants believe that knowing what is offered there could arouse their interest in visiting the library. These comments show that there is room for improvement in many different areas in the public libraries, including *services, physical resources, and communication*.

The notebooks also provided an opportunity for participants to reveal what sort of experiences they would like to have in the library space. Once again, the responses were closely related and, in both cases, participants referred to the most basic library activity—*reading*. A Brisbane participant, for example, expressed the desire to make *less use of the Internet* in the library, and more use of the books. In Curitiba, participants mentioned they would like to *feel comfortable*, and *have a café* in the library. One participant also expressed the desire to access an updated collection. These wishes demonstrate an interest in reconnecting to the basic activities offered by public libraries. They also indicate that despite all the new technology available, people still have the desire to read books and participate in offline activities.

The way in which participants communicate with the world around them was relevant to a later comparison of the findings from the data provided by providers and users. Participants commented on the most common ways they communicate with the people close to them, including family and friends. For Brisbane participants, the methods were *face-to-face*, *social media* and *text messages*; for Curitiba participants, the options were similar: *face-to-face*, *social media*, *phone*, and *visits*. Participants in both countries mentioned that they have some sort of physical contact with friends and family by visiting them and speaking face-to-face.

Communication with the outside world, however, is essentially virtual. In Brisbane, participants mentioned *social media*, *Internet*, *television*, and *newspapers* as ways of communicating for shopping and information purposes. In Curitiba, *Internet* and *online newspapers* are used.

Participants from Brisbane and Curitiba also provided insights into their relationship with public libraries. In this process, the researcher identified insights that were a meaningful contribution to addressing research question 1. A participant from Brisbane, for example, suggested some essential library characteristics, saying that

a library should be friendly and public engaging. (BD9)

Participant BD9 made this comment after relating a bad experience they had at a university library in Brisbane, to illustrate that not all libraries provide a friendly and welcoming environment.

Two Curitiba participants commented on the location of the SLP:

It is located right in the centre of the city. This is great and really bad at the same time. (CD12)

This statement links to previous comments about the difficult access to the SLP and the lack of parking facilities. However, its location in the historical centre of the city can also be seen as a positive factor.

Participant CGP16 reinforced the recognised role of the SLP as a democratic space that can be used by anyone in the local community:

The SLP has a fundamental role in mixing different social classes. (CGP16)

e) Summary of findings for research question 1

The findings from the analysis of data sets 1 and 2 present an overview of provider and user points of view on various topics related to their relationship with, and the presence of design in the public libraries. The findings for each data set were presented separately, and focused on specific comments from the interviews and library notebooks that revealed important provider and user characteristics. Correlation of the data from providers and users from each city then enabled an even deeper interpretation of the findings, thereby providing a more detailed response to research question 1. This section presents this detailed response.

The findings from the notebooks demonstrated that, in both cities, **users have a strong perception that the public library is a place for study and research**. This was illustrated by the use of images and words representing learning activities. However, **providers acknowledged a wide range of services offered by the public libraries, and recognised their roles that extend beyond these offerings**. When users mentioned some of the services offered by the public libraries, they indicated a **limited awareness** of what is actually offered. This demonstrates a **flaw in communication between providers and users**. Supporting this conclusion is the fact that both parties manifested a **desire to improve their communication**: users affirmed their wish to be better informed about the public libraries' services, and providers highlighted the opportunity to develop better communication with their public.

This communication is directly related both to the way the public libraries communicate with visitors and potential visitors, and the way users relate to the world. The findings suggest that while **providers and users are currently utilising the same communication channels, for some reason, the message is not being received**. This indicates that **the way in which services are currently advertised is inadequate**, and impacts the level of interaction between public libraries and their communities. A stark example of this is a Curitiba user's indication that a children's space in the SLP would be a motivation for more frequent visits, while staff members highlighted "A night in the library" as one of their most successful programs for engaging children.

During the interviews, library providers stressed what they see as the main roles of the public libraries. It was interesting to compare these priorities with those perceived by users. One of the roles mentioned by providers from both public libraries was the **library's provision of a democratic space for the community**. A Curitiba user participant supported this point of view by acknowledging the opportunities the SLP provides for people from different social classes to access their services. This demonstrates that **there are no barriers in terms of local community accessing any of the public services**.

Another public library role recognised by users was the ultimate objective of **providing access to information**. This recognition was represented by user **references to study and research**. Clearly, users see the public library as a place to obtain new knowledge; this perception can be taken as an opportunity to enhance people's understandings of design. Furthermore, it was identified that the majority of visitors that participate in SLQ services focused on design are professionals or students in the field. In the SLP, on the other hand, no design-focused services were identified. These two situations demonstrate that **there is room for the development and delivery of new services in both public libraries**.

What users in both cities revealed is that despite the technology available, they still have a **desire to read books and participate in offline activities**. This is another indication that public libraries meet user expectations.

Another observation specifically made by SLP providers was that the **local community usually gives preference to university libraries** when they need to find design resources. Curitiba users confirmed their preference for university libraries. This is associated with the fact **the resources provided by their public library are obsolete**. While this preference was not specifically related to accessing a design collection, SLP staff did mention the **lack of a relevant design collection**. Therefore, it can be assumed that this preference for university libraries can also be applied to access to design resources.

A relevant observation made by both providers and users in Brisbane was the **positive impact the architecture of the library building has on visitors and staff**. In Curitiba, there were no comments from staff members about the buildings. However, a user highlighted the beautiful architecture of the building, thus

supporting the notion that the **physical spaces provided by public libraries have the potential to attract more visitors.**

In summary, then, the relationship between public libraries and communities in Brisbane and Curitiba depends on a series of factors, including the need to address user interests and expectations, the types of services offered, and effective communication.

4.2.2 Research question 2: How do people perceive design in their daily lives in the context of Brisbane and Curitiba?

This section presents the findings from the design notebooks, the instrument used to respond to research question 2. Figure 4.8 represents the organisation of the findings.

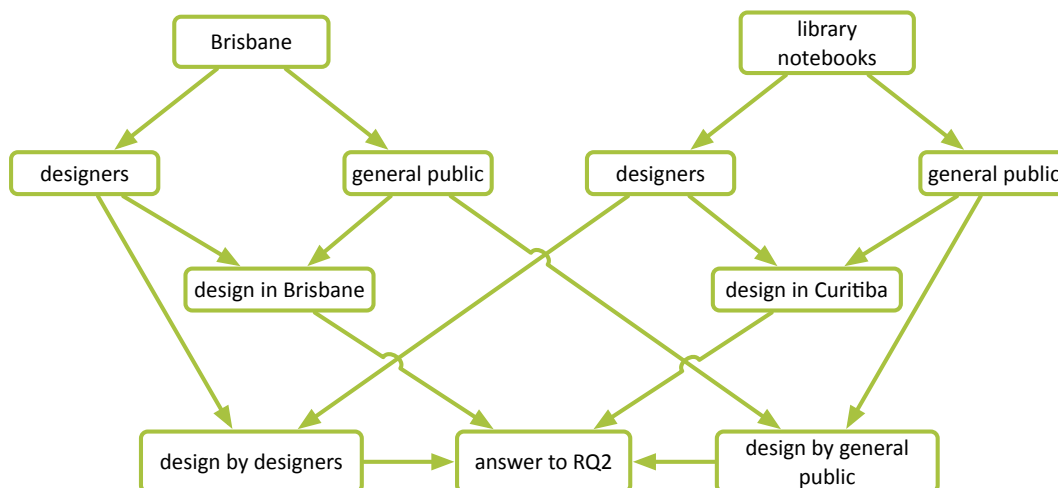


Figure 4.8 Research question 2: Findings

The design notebooks were the instruments used to collect data from designers and members of the general public in both Brisbane and Curitiba. The aim was to understand the various design perspectives, as impacted by history and culture (and previously discussed in the literature review). Findings are presented by first providing a comparison between the responses of designers and those of the general public in each city, and later correlating the responses for both cities. This two-phase process was a necessary basis for the discussion of the concept that

design is a human capability (as previously discussed in the literature review). The comparison of the responses from the two groups was relevant for this data set because the theory also indicates a difference in the way designers and the general public understand design.

The summarised findings from data set 3 are as follows:

- Members of the general public associate design with tangible outcomes.
- Participants are influenced by overseas understandings of design.
- Participants see design as a value aggregator for products and activities.
- Members of the general public believe that design affects their consuming habits.
- There is a close relationship between humans and design through materiality.
- Members of the general public have a limited awareness of design's contributions to society; however, they do have an interest in design.
- Designers understand that design can improve existing realities.
- Designers associate design with multiple activities that are not limited to objects.

These findings are now detailed under the topic:

a) Design in Brisbane and Curitiba

This topic corresponds to theme of data set 3. After the findings related to the sub-themes under this topic are presented, a correlation of the ideas of designers and those of the general public is presented. This correlation is presented on item b) Summary of findings for research question 2.

a) Design in Brisbane and Curitiba

The findings from the design notebooks contributed to the discussion of design by Brisbane and Curitiba designer and members of the general public, by delivering their perspectives of *the term "design"*, what they recognise as its *presence in daily life*, and other *subjective ideas* that contribute to forming an overview of the subject in the two contexts. The notebooks also motivated participants—as potential users of

public services—to provide information about *communication* between the public library and the general public.

By discussing the term “design”, participants gave responses related to its multiple uses and various definitions. They provided examples of its use, illustrating how it is applied in different contexts. Designers from Curitiba listed different fields of design activity to illustrate the use of the word; for example, *graphic design*, *service design*, *social design*, *product design*, and *fashion design*. They also mentioned other fields of activity that use the word in their nomenclature: *food design*, *eyebrow design*, *nail design*, *hair design*, and *cake design*. These examples demonstrate that, in Curitiba, the word is used in various contexts that are unrelated to the design field itself; in such cases, it is usually used to aggregate value to an activity that does not necessarily need the term “design” in its description. A designer used a quote from the website “wolffolins.com” to represent another use of the term:

Design is an ecosystem of experiences to be more intelligent, responsive, connected and useful to anyone. (CD2)

The participant wrote this and some other references in English. This use of a foreign language can be linked to the fact that “design” is a foreign word in the Portuguese vocabulary, and therefore is best used in an English language context.

Participants from the general public in Curitiba used drawings to represent the use of the word “design”. Figure 4.9 shows participant CGP7’s drawing of the logos of popular brands. The participant might have been illustrating the term through the design of the logos themselves, their application of design principles, or through the use of the term by each of these brands. In any case, all these references are international brands (mostly from the United States), thus alluding to overseas design influences.



Figure 4.9 Word design: CGP7

Participant CGP8 drew objects to denote how the word “design” can be used, as represented in Figure 4.10. Each of these objects was marked with their brand names, indicating that this participant sees design as it is applied to products and brands in everyday use.

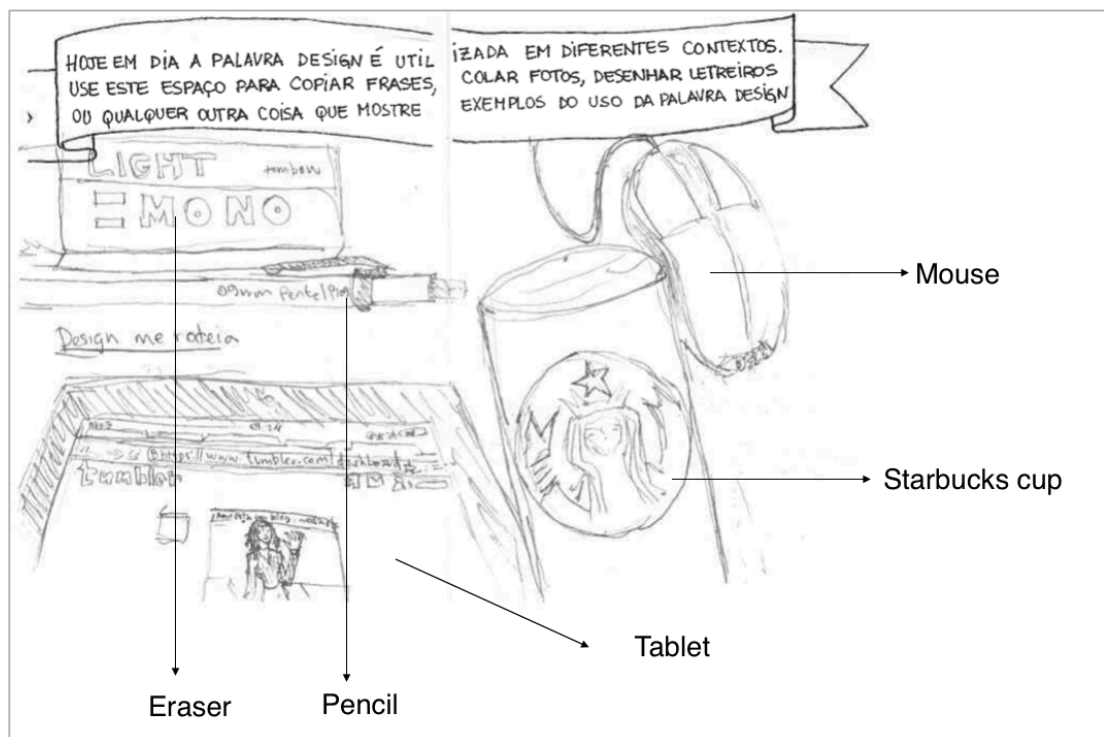


Figure 4.10 Word design: CGP8

In summary, Curitiba designers tend to demonstrate that design is used both to describe areas within the design field itself, as well as to aggregate value to other activities. In some case, furthermore, they use English language references to do so. The general public associates design with brands and products, and uses international brands as illustration.

A Brisbane designer quoted Jean Baudrillard to demonstrate the use of the word “design”:

As long as the object is liberated only in its function, man equally is liberated only as user of that object. Man is thus bound to the objects around him by the same visceral intimacy, mutatis mutandis, that binds him to the organs of his own body. (BD1)

This quote can be interpreted in this context as an example of the close relationship between man and object—of the fact that design is present in all human interactions with the world.

Participant BGP4, a member of the Brisbane general public, used the words *construction*, *innovation*, and *art* to illustrate the uses of the word “design”. Participants BGP5 and BGP6 made references to brands; Figure 4.11 shows that participant BGP5 mentioned two brands, one overseas brand, and one local.

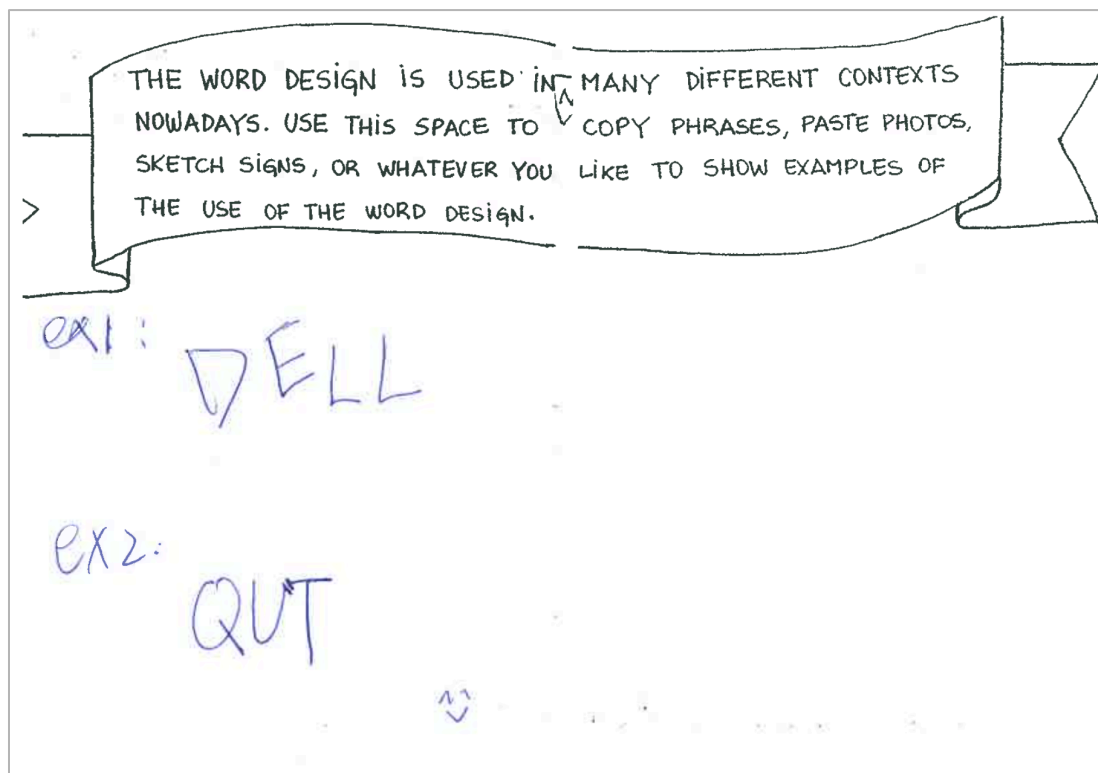


Figure 4.11 Word design: BGP5

Participant BGP6 also included a brief interpretation of each brand, as seen in Figure 4.12.

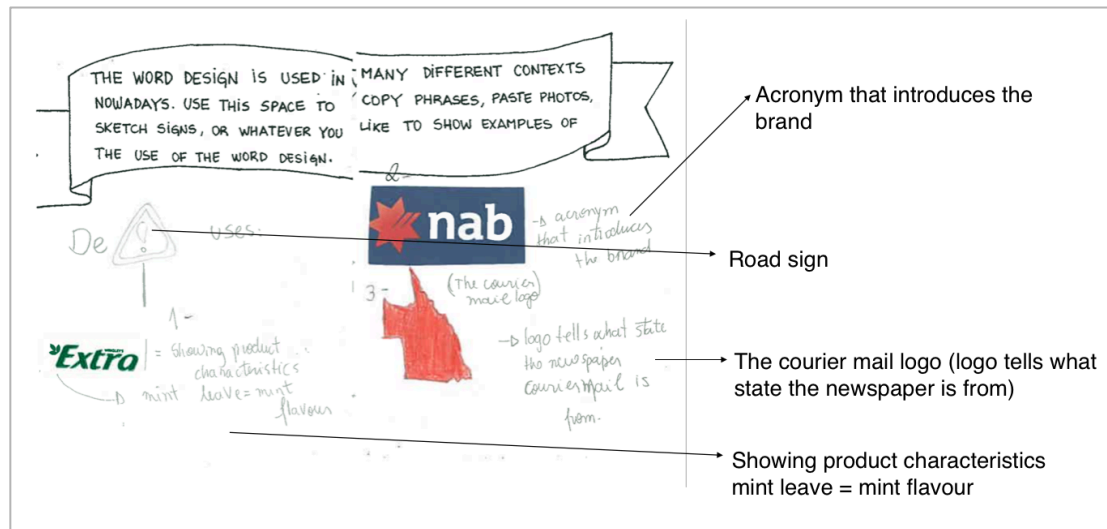


Figure 4.12 Word design: BGP6

The descriptions used by this participant show that brands use design to convey an idea, and to communicate with the consumer of their products.

Participants from the general public in both Brisbane and Curitiba, for the most part, used local brands to represent the use of the word “design”. One participant also associated design with innovation and art, demonstrating that the word can also be applied in these contexts. A Brisbane designer demonstrated the use of the word through a quote that demonstrates the close relationship between humans and design through the materiality of the world.

Participants contributed definitions that demonstrate their personal understandings of design. Curitiba designers defined it as:

Exchanges (CD2)

An area of human knowledge aimed at improving the relationship of this with their environment and their similar, through graphic devices or materials (CD3)

On comparing these definitions with their examples of the use of the word “design”, it is possible to deduce that these designers understand the design field as a broad activity that can be applied to exchanges and relationships with the goal of improving existing realities.

Participants from the Curitiba general public provided the following definitions:

Concept, project, elaboration (CGP7)

It is the art that surrounds people's lives, but without the prepotency of being called art. (CGP8)

These definitions demonstrate that these participants comprehend design as a process; however, the examples they gave to illustrate the use of the word “design” were all related to brands and material goods. This suggests that they see design more as an end product than a process, and thus associate it with material outcomes.

Participant BD1, a Brisbane designer, defined design as:

The planning and creation for the greater good (BD1)

This definition suggests that design can provide a meaningful contribution to society through planning and creation. In relation to the previous definition provided by the same participant, it is possible to identify that they recognises the role of design as an activity that impacts all human interactions with the world, and that designers work for the improvement of society. This response is closely related to those provided by Curitiba designers.

Participants from the Brisbane general public provided the following definitions:

Anything and everything in your mind one can make it a reality (BGP5)

Man-made documented expressions (BGP6)

These definitions reveal the perception that design is an activity performed by humans—initially in the mind, and later transformed into a material outcome. The impression of these participants that the design process needs to be transformed into a reality or a man-made object is closely related to their examples of the use of the term “design”, where they used brands to illustrate how design is associated with tangible outcomes. This is again similar to the responses of the participants in Curitiba.

Participant BGP4 believes that design can be defined as:

Something innovative (BGP4)

This interpretation associates design with innovation—an association that identifies that design has been applied to “something”. Continuing this idea, the use of the word “something” implies that the participant is referring to an artefact,

thus revealing a perception that design is applied to objects with the objective of achieving innovation.

Participants who responded to the design notebooks were also considered visitors or potential visitors of the public libraries that this study is concerned with. Therefore, it was important to understand the way they communicate with the world, and to compare their responses with those of the service providers.

Designers and members of the general public in both Brisbane and Curitiba provided examples of the way in which they communicate with friends and family, and their responses were similar. In Brisbane, participants mentioned *face-to-face* and *phone* as their preferred means of communication; in Curitiba, they mentioned *face-to-face*, *social media*, and *phone* as preferences. This corresponds to the responses from users of the library notebooks.

Participants in both cities gave similar responses related to the way they communicate when they need to shop or be informed. These responses were: *go to shops*, *Internet*, *television*, and *apps on the phone*. As indicated by the library notebook responses, most contact with the outside world is made virtually.

Besides providing examples and ideas of what design meant to them, participants also contributed by giving examples of how design is experienced and recognised in their daily lives. These examples revealed their understandings of its importance, and the common associations that are made on a daily basis. Participants from the general public in Curitiba commented that design affects their daily lives through the aesthetic of artefacts:

Through images, colours and drawings (CGP7)

If design didn't exist everything would be the same. It gives diversity to reality. (CGP8)

These comments reinforce the perception that design is commonly identified in the aesthetic of objects. Despite the previous definitions given by these participants that indicate that design is more than simply a material outcome, they identify design in their daily lives through the physical characteristics of objects. Nevertheless, some Curitiba designers revealed a more comprehensive understanding saying:

It helps me to do more in less time. (CD2)

It affects me simply in everything! From the time I wake up, interacting with the phone, with products, the commute to work, with the physical spaces, etc. Finally, design is with us 24h. Even in dreams, memories and meanings. (CD3)

These comments demonstrate a deeper understanding of the principles of design. They show that designers in Curitiba recognise design more as a process and a way of thinking than as physicality. However, participant CD3 also implied the presence of design in physical objects, thus demonstrating design's diverse impact on society.

In Brisbane, participants from the general public revealed that design impacts their daily lives by influencing their consuming habits:

Sometimes a design gets my attention more than other. Consequently it may affect my decisions. (BGP4)

It impacts my desire whether to buy something or not, and which product to buy, and a determinate brand using the word design can make me feel attracted. (BGP5)

Participant BGP6 also commented on this impact, and drew the logo of two brands as illustration of their point (see Figure 4.13).

It shows me what I find beautiful and what I find ugly. (BGP6)

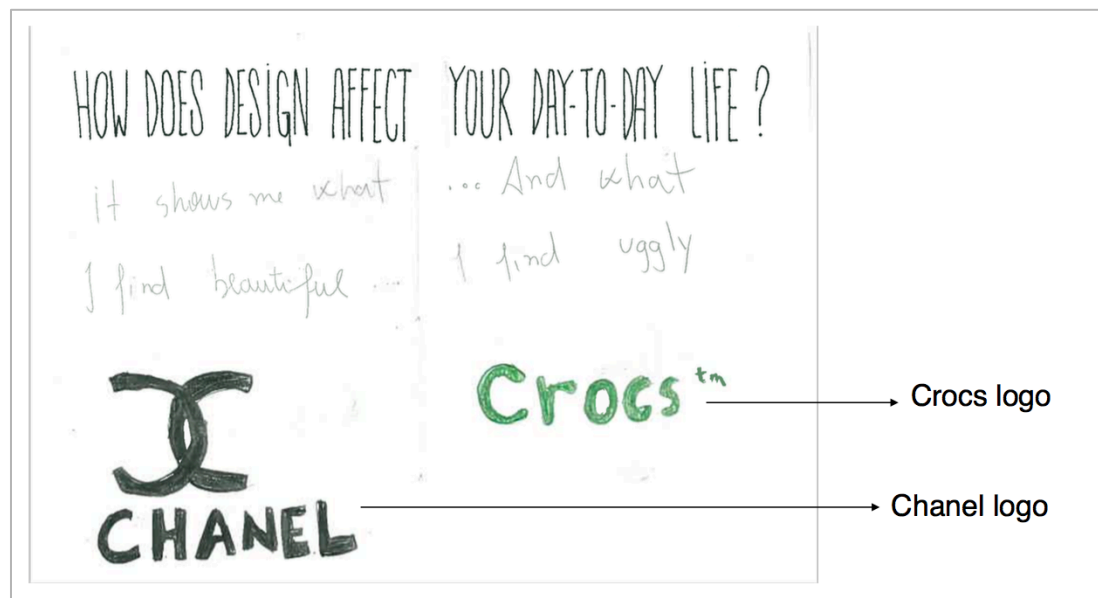


Figure 4.13 Design in daily life: BGP6

These answers exemplify how participants see design as a value aggregator for products. The examples provided by members of the general public show that they understand that design impacts their daily lives by contributing to their consuming habits; in other words, they are lured by the design principles that are

applied to material goods in order to attract more consumers. Expressions such as *make me feel attracted*, *gets my attention*, and *shows me what I find beautiful* are proof of this attraction.

Participant BD1, a Brisbane designer, commented that design affects daily life through *architecture* and *architectural software*, which they consider to be major design influences in contemporary society. However, this same participant demonstrated concerns about current design practices, especially in the field of architecture (and these are later detailed in this section).

Participants commented on the importance of design, and most answers were a reflection of the way it impacts their daily lives. Designers in Curitiba stressed that design is directed to improving human life:

It facilitates people's lives without them noticing it. (CD2)

Yes, because it is an activity that aims to solve human necessities and issues! (CD3)

Participant CD2 also illustrated their response with an image of a mannequin, as seen in Figure 4.14.



Figure 4.14 Importance of design: CD2

This image is an example of a product that facilitates people's lives, but is not constantly noticed. It is used to display clothes, and clothes then become the

centre of attention. However, without a mannequin, display of the clothes would be compromised. This is a practical example of the importance of design.

Participants CGP7 and CGP8, representatives of the general public, also reinforced the previous responses, confirming the impact of design on consuming habits, and relating its importance to physical and visual outcomes.

Design can identify a brand. (CGP7)

It makes everything beautiful. It makes everything functional. It makes life cooler. Sometimes it makes me think, a lot of times it makes me buy. (CGP8)

Participant CGP8 also demonstrated a flip side of the previous response in saying that:

Beautiful is not necessarily necessary/important. (CGP8)

This reveals that this participant considers that design adds an appealing beauty to objects and can influence people to buy unnecessary products. In this case, design is not considered important.

A Brisbane designer participant indicated why design is important by exemplifying one of its roles:

To try and contribute and create a meaningful future. Design in all forms can and should dictate this. (BD1)

This answer implies that this participant believes in the importance of design's contribution to the future. It also demonstrates the responsibility that design has, in all of its forms, to make a meaningful contribution. On the other hand, one general public participant revealed an uncertainty about design's importance, and a lack of understanding of its contributions to society:

I've never studied design to say that it is (important). It's like a person who doesn't study math and says that Baskara is not important. (BGP6)

Other participants affirmed that design is important, and explained why:

It creates products that fit the purpose to give us comfort. It helps in our decisions when buying something. It tells us about a product or something without a written description. (BGP4)

It makes simple words interesting and shows people more than just words. (BGP5)

These answers highlight design's influence on *consuming habits, the comfort of products, informing consumers about a product through visual tools, and on the*

aggregation of value to brands. These associations are connected with examples provided by these participants in previous responses.

When completing their notebooks, some participants explained their design associations. Curitiba designers provided textual and visual examples, as presented in Figures 4.15 and 4.16.

It is nature in form of facilitation. (CD2)



Figure 4.15 Design associations: CD2

These responses demonstrate an association between design and nature, demonstrating the participant's vision of design as a natural part of the world that facilitates human life. Participant CD3 has a similar view:

Processes. Provides fruitions and pleasures. Artefacts. Improves relationship with environment. Systems. Improves human life condition. Improves relationships with other humans. (CD3)

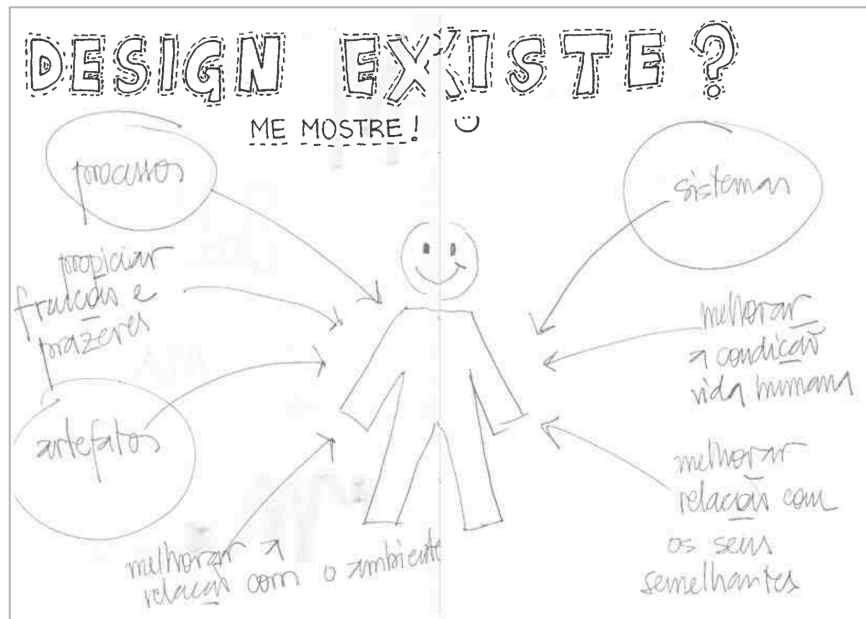


Figure 4.16 Design associations: CD3

This participant's responses were all displayed around the drawing of a human being. This can be associated with the definition of design as a human-centred activity previously given by the same participant. The words and expressions demonstrate that they associate design both with artefacts and with processes and systems that improve human relationships with the world and other humans.

Participant CGP8 from the Curitiba general public provided a visual response, demonstrating the association of design with multiple objects used on a daily basis, as seen in Figure 4.17 below.

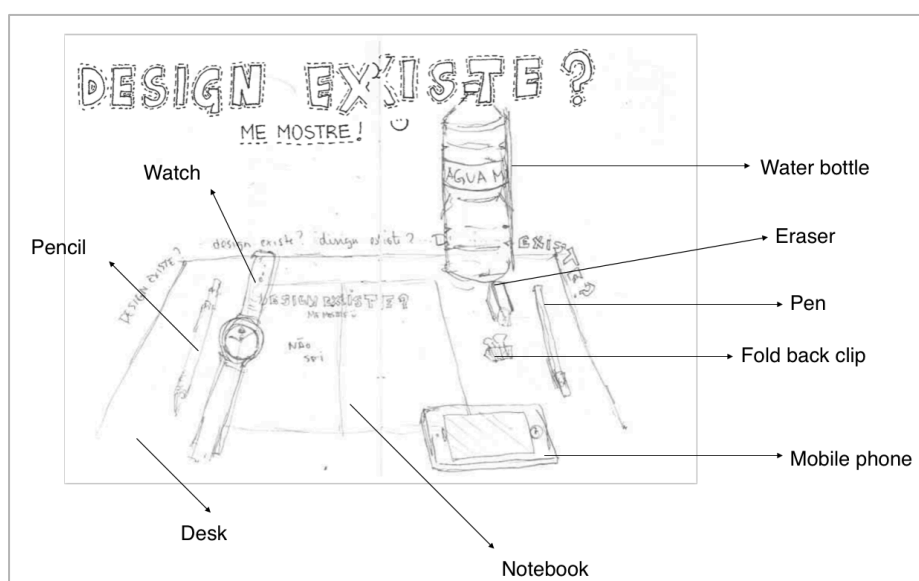


Figure 4.17 Design associations: CGP8

Unlike this same participant's response when talking about the use of the word "design", the objects represented do not contain brands or any other relevant description. They are displayed on a desk and, around the desk, the participant repeatedly wrote the question: "Does design exist?" Thus, through the representation of everyday objects, the participant was trying to communicate his uncertainty of design's existence. From this representation, however, it is possible to assume that this participant associates design with products. Participant CGP7 did not demonstrate any clear associations, but confirmed design's existence.

Brisbane participants also demonstrated their design associations. Participants BGP4 and BGP6 used visual examples to represent what they, as members of the general public, associate with design. Figure 4.18 shows participant BGP6's response.

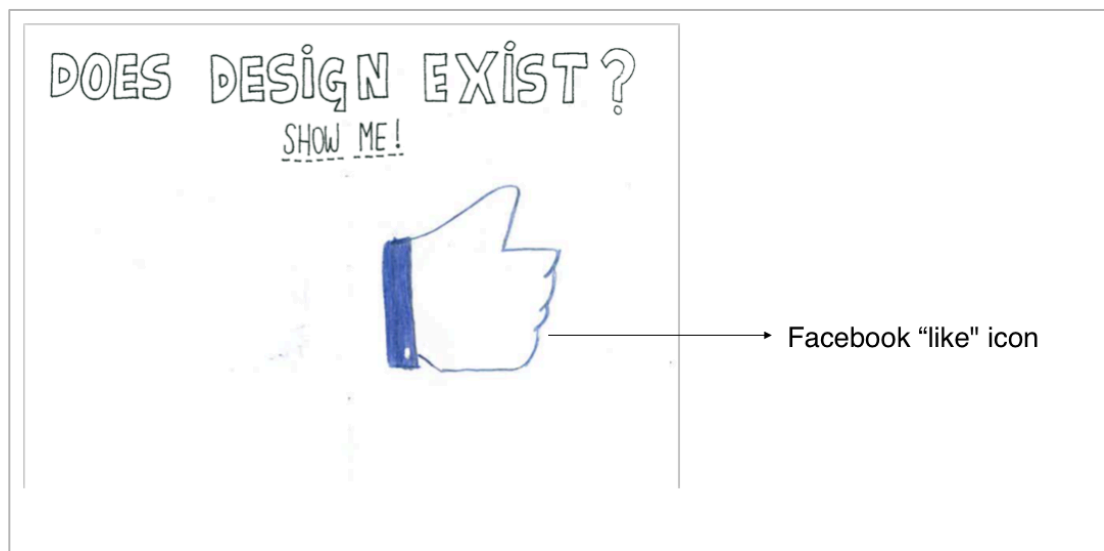


Figure 4.18 Design associations: BGP6

This participant used the Facebook "like" icon, an icon used in this specific social medium to demonstrate an appreciation of other people's comments or photos. Used in this context, the icon can demonstrate the association of design with the social medium itself, using it as an example of design. However, it can also be related to what the icon represents (that is, 'liking'), thus showing an appreciation of design itself. Figure 4.19 represents participant BGP4's responses.

I think so. We can see it everyday through ads, products, written materials, constructions, etc. (BGP4)

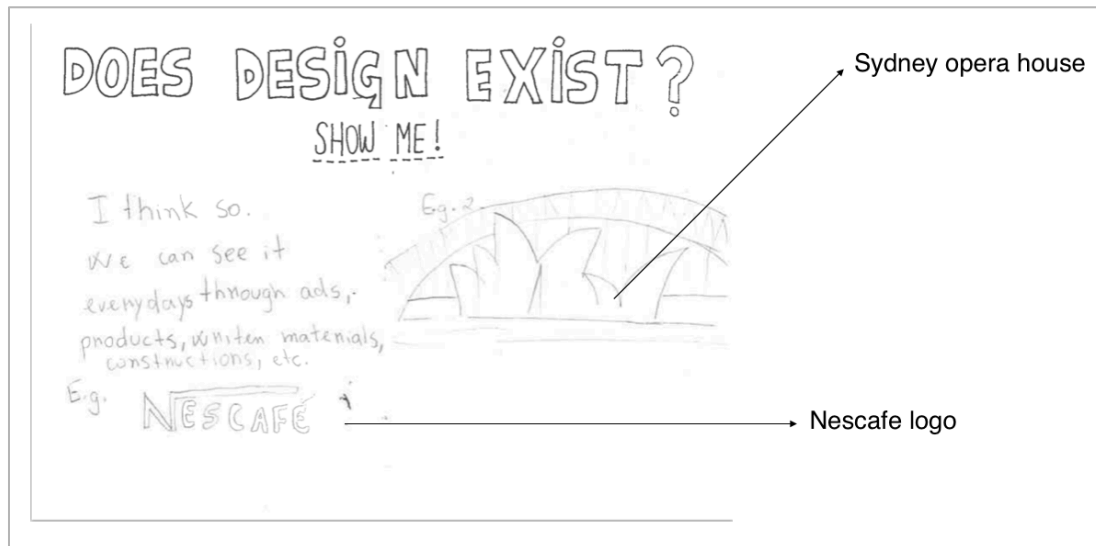


Figure 4.19 Design associations: BGP4

This participant used words and drawings to demonstrate that architecture, ads, products, brands, and visual information are representations of design. Their two responses are linked to outcomes of design, but do not acknowledge design as a process. Meanwhile, participant BGP5's response demonstrated a certain doubt about the existence of design.

Who knows? Maybe later I will get one. (BGP5)

This answer is interesting because it appears to be contradictory. First, the participant demonstrates uncertainty, and later says they will “get one”. This can be interpreted as buying or obtaining a design object—an activity which, of course, establishes the existence of design. In this case, the association is made with physical objects that can be “got”.

The Brisbane designer used a photograph (see Figure 4.20) from the Delft University of Technology to demonstrate design's existence.

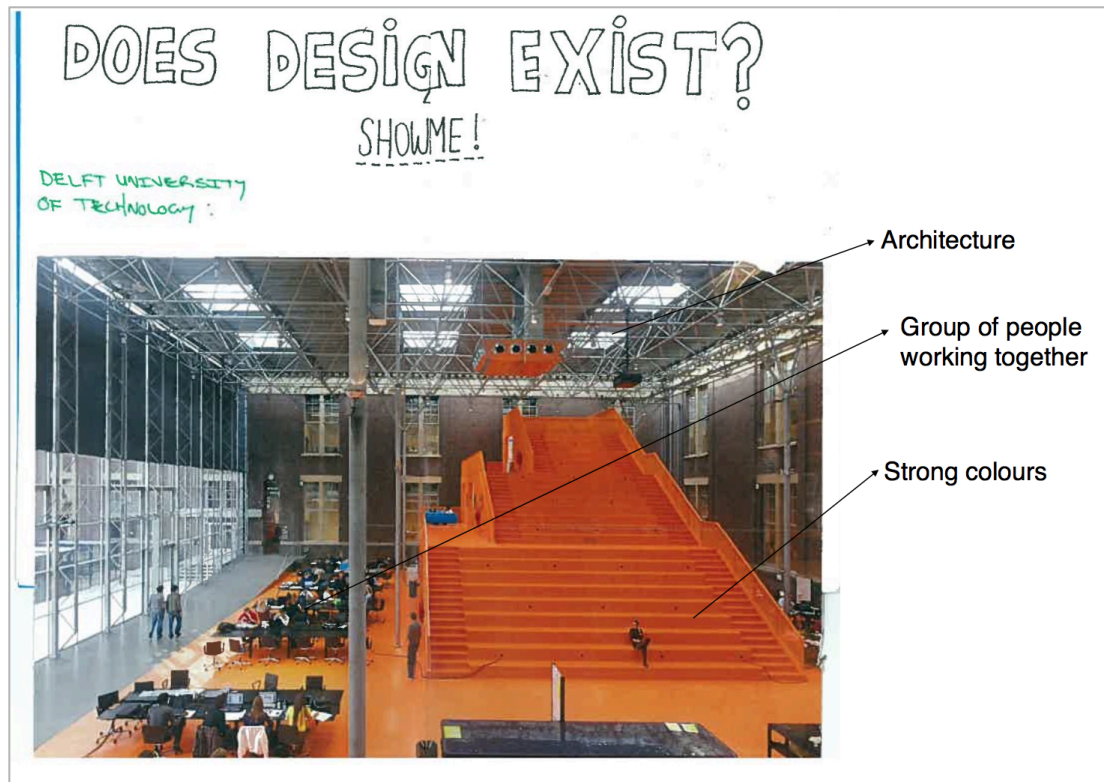


Figure 4.20 Design associations: BD1

In this photograph it is possible to identify items that can be associated with design. The first is the architecture of the building itself which, as previously noted by the same participant, is an example of the application of design; second, a group of people working together can be identified and related to collaborative design; and third, the strong colours used can represent the aesthetic side of design. This image shows that this designer associated design with multiple activities that are not limited to objects.

The design notebooks provided representations of participants' feelings about design, and their questions about its existence. In the findings related to the presence of design in daily life previously presented, some participants raised questions about its existence. They were asked if they thought that it existed, to stimulate critical thinking and to identify what they associate with the concept.

It was clear for designers in Brisbane and Curitiba that design does exist; however, it was not as obvious to members of the general public in either city. Expressions such as "Who knows?" "I think so" and "Does design exist?" were some of the indications that non-designers find it difficult to understand the field. Members of the general public who affirmed that design does exist supported

their belief with examples of physical objects. This proves that they associate design with artefacts, thus excluding the notion of its existence as mental planning and activity.

Most participants in both cities demonstrated an emotional connection to the design discipline. Both Curitiba designers used the symbol of a heart shape to demonstrate their love of design. Figures 4.21 and 4.22 show their responses.



Figure 4.21 Feelings about design: CD3

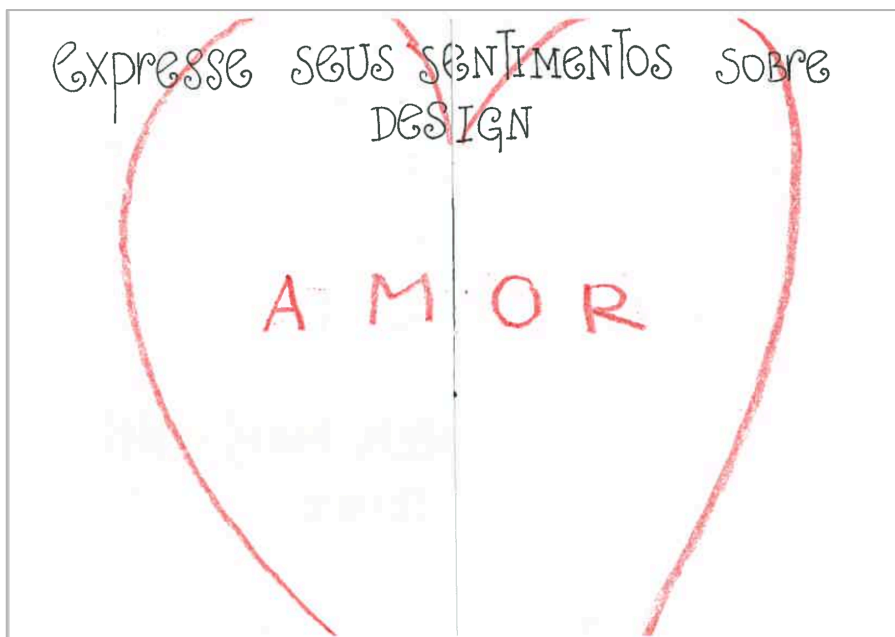


Figure 4.22 Feelings about design: CD2

Participant CGP7, a member of the Curitiba general public, also used the symbol of a heart to express their feelings about design (see Figure 4.23).



Figure 4.23 Feelings about design: CGP7

This response demonstrates that it is not only designers who feel some sort of emotional involvement with design. This assumption considers these responses in isolation. When considered in light of previous participant responses, it is possible to interpret that the designers' emotions are related to the process, mental action, and meaningful contributions of design; the general public's emotional involvement with design, on the other hand, can be interpreted as an emotional attachment to objects that are outcomes of the design activity.

Participant CGP8 proposed a more rational explanation of feelings associated with design:

I'm neutral about design. It surrounds me but I don't give it any importance. I like videos, photos and fashion, despite the fact that design might be part of these things. People that I like, like design. Well, I think I like design. (CGP8)

This comment demonstrates that participant CGP8 moved from having no feeling for design to affirming his liking for it. It shows an interpretation of what design is, as well as what it represents. When the participant realised that artefacts such as videos, photos, and fashion could be related to design, their perception changed.

This demonstrates that when people think about design, they realise the benefits it brings to their personal life, and a certain level of interest is aroused.

Participants from the Brisbane general public demonstrated positive emotional connections with design, saying:

Amazing (BGP5)

I feel that it brings life to lifeless things. (BGP4)

Participant BGP6 used the drawing of different facial expressions to demonstrate the same positive emotional connections, as represented in Figure 4.24.

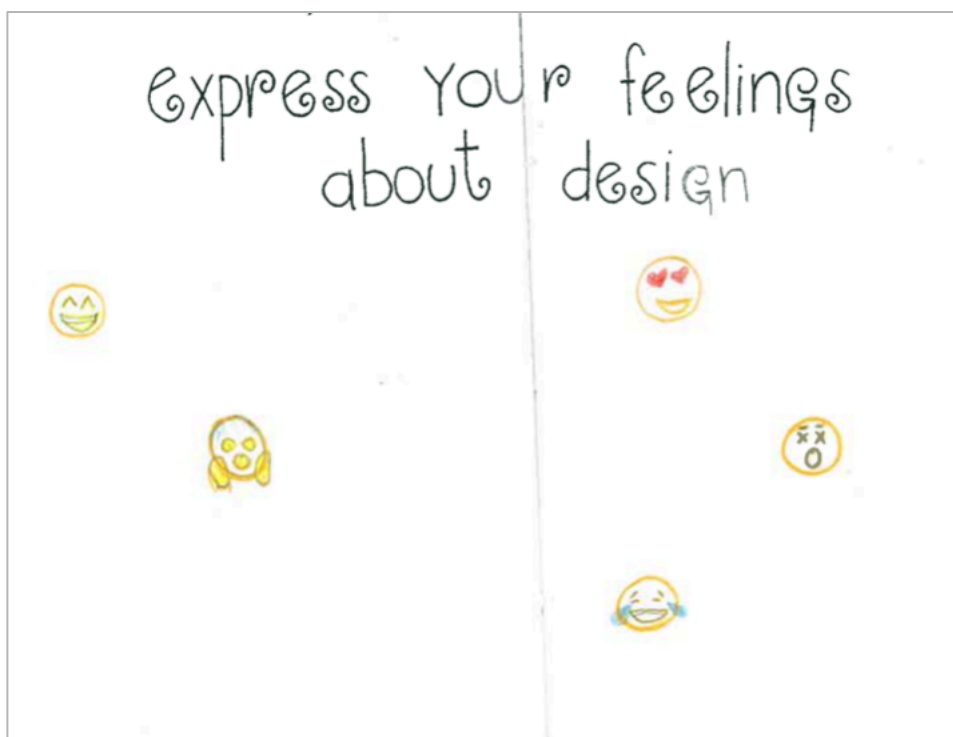


Figure 4.24 Feelings about design: BGP6

These expressions represent both positive and negative reactions to design, showing that this participant has mixed feelings about it. When also considering the previous responses of the Curitiba participants, it is possible to associate these feelings with their reactions to material design outcomes.

The Brisbane designer participant demonstrated a concern about current design practices in the local context:

I feel designers, especially architects, can play a meaningful role for society towards solving pressing and important issues. Instead more care seems to be given to money and property developers and going sky high with coffee box towers. To study 5-6 years to

become an architect to be stuck behind a computer screen contributing with very little positive impacts; I find this very demeaning and all too common for graduates of my generation. (BD1)

This comment indicates that this participant is frustrated with current practices, while still believing that design is the key to solving important issues. Despite particularities related to the field of architecture, the relevant message here is that designers need to re-think current practices, and that society should demand more responsible projects from its designers.

b) Summary of findings for research question 2

The findings provided by the analysis and interpretation of data set 3, contributed to answering research question 2; that is, by providing people's perceptions of design in the context of Brisbane and Curitiba. It was possible to identify relationships between the findings from designers and members of the general public in the two cities, and the similarities between them. This section explores these relationships by correlating the responses to previous topics, and thus revealing the main findings.

Initially, the common use of logos of popular brands to illustrate meanings of design was identified in the responses of general public participants in Brisbane and Curitiba. In different situations, these participants referred to brands as examples of the application of design principles. This demonstrates a strong **association of design with tangible outcomes**. Furthermore, most logos were references to international brands, and designers in Curitiba used a foreign language (English) to respond to some of the questions. This demonstrates that **overseas influences impact the way people understand design**.

Findings also demonstrate that, in both cities, participants made **references to products, explaining how their value is aggregated by design through aesthetic value, and that this affects their consuming habits**. Designers also exemplified ways in which the term "design" is used as a **value aggregator for products and activities**. All of these factors illustrate the **close relationship between humans and design through the materiality of the world**.

Another relevant finding is that while participants demonstrated an understanding of design as process, most **references provided were focused on**

the visual or material outcomes of design. This demonstrates a **limited awareness of design activities and its contributions to society.** Moreover, despite members of the general public in Brisbane and Curitiba revealing some level of **uncertainty about design's contributions to society,** they expressed interest in, and mostly positive emotions related to the concept.

When interpreting the responses from designers in both countries, **a deep level of understanding about design's impacts in daily life** was identified. These participants described and associated design with an **activity that focuses on improving existing realities through material and immaterial outcomes.** They acknowledged design's influence on systems, processes, architecture, artefacts, and relationships that affect both the present and future. This, in turn, demonstrates that they **associate design with activities that are not limited to objects.**

The way designers and members of the general community in Brisbane and Curitiba communicate with close friends and family and the outside world were closely related to their responses in the library notebooks. Asking participants about their preferred way of communicating helped to confirm the most common channels used by people in the selected contexts. This finding supports the fact that **most of the initial contact that participants have with the outside world is made via virtual channels.** Therefore, this should possibly be the main area of focus when improving communication between public libraries and their communities

4.2.3 Overarching research question: What is the role of public services in making design more accessible to the general public?

The data from the three data sets of this research reveals provider and user perceptions of design, public libraries, and their relationships. The main findings of each data set were presented in sections 4.2.1 and 4.2.1. This section now correlates these findings to construct an understanding of the role of public services in making design more accessible to the general public.

From the interpretation of the findings, it is possible to say that there is a gap between designers' understandings of design, and those of members of the general public. While designers recognise design's ability to improve existing realities

through multiple activities, the general public associates design solely with tangible outcomes. These perceptions are similar in Brisbane and Curitiba. In general, participants from the general public revealed a vision of design that is related to concrete outcomes, where design is used for aesthetic purposes. This demonstrates that they have only a basic knowledge of the field. Designers, on the other hand, demonstrated a more complex understanding. These ideas represent the users' views of design.

With respect to the providers' views, it was found that the SLQ in Brisbane has a space dedicated to design, and periodically offers services focused on design known as "APDL". The SLP focus, on the other hand, is more on reading and literary arts; therefore, design is not significantly present in that space.

These findings show that despite the services currently offered by the two public libraries, community perceptions of design are limited in both cases. In other words, the design-focused services offered by the SLQ are not influencing the Brisbane general public's perception of design. This can be explained by the findings from the interviews, where SLQ staff members commented that most people who participate in their design activities are professionals or students in the field. Thus, it can be concluded that the design-focused services promoted by APDL are more directed to connecting designers than engaging the general public with design. Therefore, the Brisbane public's basic understanding of design is not enhanced by SLQ's design activity. Similarly, the current services offered by the SLP are not contributing to informing the general public about design. People interested in this subject approach university libraries that contain more relevant and updated design collections.

There are, therefore, areas for improvement in both libraries. One such area is communication. The reason that design professionals and students are the only groups participating in APDL in Brisbane can be related to the communication issues previously discussed. While SLQ communication of their design-focused services might reach designers and the general public, the general public is clearly not responding, as evidenced by their lack of participation in these services. Another reason for this lack of participation could be that the current services do not arouse user interest. This demonstrates that two areas can be improved: communication with the general public, showing that they are welcome to join in

design-focused services; and the development of more attractive services that enhance the general public's design understandings. Indeed, with respect to the SLP, the fact that they do not offer design-focused services is already an indication that there is room for improvement. After implementation of any new services, however, the SLP would need to address the same issues that the SLQ needs to address to make these services effective.

Figure 4.25 is an illustrated summary of the previous correlations, and is a comparison of the findings for the SLQ and SLP.

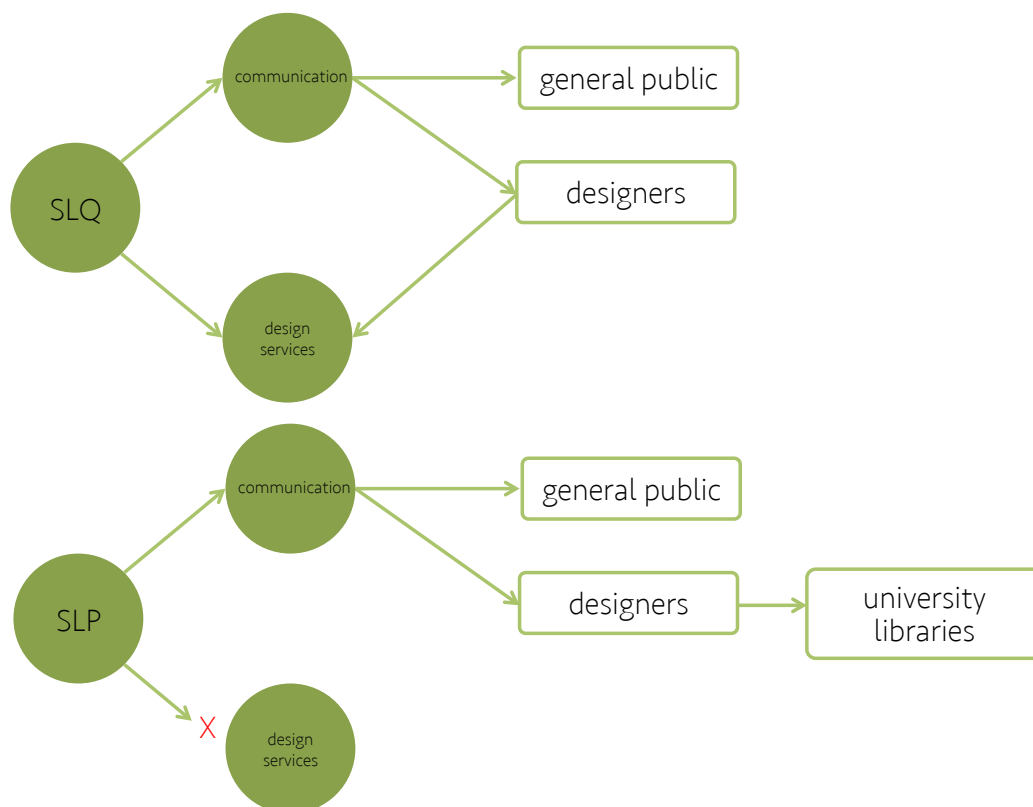


Figure 4.25 Summary of correlations between findings

It is possible to conclude that there is room for the development of public services in both public libraries. These services would have the ultimate aim of fostering design and engage members of the general public with design. This, in turn, would enhance their understandings of design, and change their current perceptions. In the case of the SLQ, these services would complement those already offered; in the case of the SLP, they would initiate a closer relationship between the public library and design.

In order to bring public libraries and local communities together, their relationship would have to be stimulated by improvements in communication. This necessity was recognised by both providers and users. It was identified that the two groups communicate through the same channels; therefore, they simply need to pay attention to the accuracy of the message transmitted through these channels.

Staff members of both libraries raised the possibility of developing and implementing new ideas and services in the libraries. They also exposed the interest that the public libraries have in supporting and attending to community needs. Furthermore, the Brisbane and Curitiba general public demonstrated interest in and emotional connections with design that can be explored by public services.

The fact that providers and users recognise the public libraries as democratic spaces is a positive indication that they are considered appropriated places for the implementation of initiatives that aim to foster design. Public services play an important role in making design more accessible to the general public because of their capacity to change people's perspectives through meaningful experiences. The fact that they are offered in a democratic space only leverages their effects.

4.3 VALIDATION OF DATA

The validation of data was considered in each step of this research. This section documents the strategies undertaken to validate the findings. These strategies are based on Shenton (2004) and Creswell (2014), and are as follows:

- Tactics to help ensure honesty of informants
- Memo taking
- Rich description of findings
- Clarification of researcher bias

These strategies were considered under the constructionist approach used in this study; they facilitated the construction of meaning by providing ways for participants to demonstrate traces of culture, while also considering the

researcher's background experiences that are brought to bear on the interpretation of results.

The instruments used for data collection in this research were prepared with the objective of obtaining honest responses from participants, with minimal interference from the researcher. Shenton (2004) suggests that in order to achieve frank responses, participants need to be given the opportunity to refuse to participate. For this reason, interview participants signed consent forms that included the stated option to withdraw at any stage, and notebook participants had the option to not return their notebook without further explanation.

Shenton (2004) also suggests that in order to achieve frank responses, participants need to be encouraged to express their opinion (because there are no "correct" answers to the questions posed). Thus, before the interviews and on the instructions page of the notebooks, the researcher made it clear to participants that there were no right or wrong answers. It is believed that this strategy encouraged participants to provide their honest perspectives on the investigated topic.

During the analysis, careful attention was paid to the data transcripts of the interview and notebook responses to ensure they did not contain mistakes. The researcher extracted codes from each data set, focusing on obtaining answers to its respective research sub-question. This process included researcher self-reflections through the process of taking notes of definitions for codes, constantly comparing these to the transcripts to verify their consistency, and determining if the final results were accurate representations of the raw data. When the coding process was finalised for each data set, the codes were crosschecked to guarantee consistency between them.

Similar codes were then grouped into sub-themes. These sub-themes were then organised under themes to represent the overall results of the study. The researcher then interpreted these results, and the findings were revealed. These findings were presented through a thorough description of participant inputs that validates the researcher's interpretation of the data. To ensure reliability, all information relevant to the study was presented, irrespective of any discrepancy or negativity. According to Creswell (2014), when the findings are richly described,

the reader can be transported to the setting, thus providing an element of shared experiences incorporated in the discussion.

The number of research participants allowed the researcher to verify the consistency of the results. Having one less designer participant from Brisbane (not the initial intention) did not affect the final result because the comparison of responses from designers in Curitiba and Brisbane was consistent. This consistency was verified and, for this reason, it was not necessary to repeat the data collection. Also, considering the detailed and rich interpretation and description of all data items, this difference did not interfere with the findings.

The researcher's interpretation was built on data provided by participants, her cultural background, and experiences acquired during time spent in Brisbane and Curitiba. The results (themes, sub-themes and codes) of each data set and their interpretation were performed in the light of constructionism, which recognises subjective decisions that different researchers might make when analysing the same dataset (Tukey as cited in Hennig, 2002). The intention in this study was not to generalise results; rather, the findings and conclusion proposed are particular to the responses provided by participants in the particular time and context of the study. Nevertheless, the detailed documentation of the data collection and analysis procedures allow this experiment to be replicated by other researchers.

4.4 SUMMARY

Chapter 4 presented the results of this research and their subsequent analysis. The final themes and sub-themes were first generated from the thematic analysis of data sets 1, 2 and 3, thus delineating the topics for the findings.

These findings presented the analysis correspondent to research question 1 and research question 2; that is, the characteristics of the current relationship between public libraries, local community, and design, and people's perceptions of design in Brisbane and Curitiba. The detailed description of the findings exposed particularities of each context, and these were later correlated to find the relationships between them. A series of procedures ensured data validity throughout the data collection and analysis, thus guaranteeing the reliability of the findings.

The main findings can be summarised thus:

- In both cities, providers and users of public libraries currently use the same communication channels. Despite this, users have a limited awareness of the services that public libraries offer. This indicates a flaw in the accuracy of the communication transmitted, and impacts the level of interaction between public libraries and their local community.
- Both providers and users recognise public libraries as democratic spaces, demonstrating that there are no barriers to accessing their services.
- Despite defining design as a mental activity that can possibly be transformed into physical or virtual outcomes, the general public of Brisbane and Curitiba represented design solely by logos and products.
- Designers in both cities demonstrated a deep level of understanding of design's impacts in daily life, mentioning its capacity to improve human life through both material and immaterial outcomes.
- Despite the design space and services offered by the APDL in the SLQ, the Brisbane general public's perceptions of design are as basic as those of the general public in Curitiba.
- There is room in both public libraries for the development of new services that have the ultimate aim of fostering design.
- The general public in both cities have demonstrated interest in design.

The findings presented in this chapter are a combination of the participants' contributions and the researcher's observations. Both have ultimately revealed an opportunity to develop and implement services in the public libraries, with the objective of fostering design and improving communication between their providers and users. This opportunity means that the following four aspects need to be explored:

- **The flaw in the accuracy of communication between providers and users** by further investigating specific points to be developed. For instance, using communication channels to promote the importance of physical social

interaction in the learning process, which is not offered by the virtual world, consequently attracting more people to visit the public library.

- **The free and non-restrictive access mentioned by providers and users that make the public libraries democratic spaces**, by enhancing this idea through communication, therefore attracting more visitors and exposing them to the possibility of learning about design.
- **The superficial idea about design exposed by the general public in Brisbane and Curitiba**, by demonstrating to public library visitors examples of design outcomes that go beyond logos and products. For example, by offering a lecture where cases of service design are presented to the public.
- **The services to foster design** that can be offered by public libraries as workshops, exhibitions, lectures and other activities. Each of these events needs to be aimed and planned for different audiences, therefore, the communication to involve these people need to be performed accordingly. For instance, the extensive knowledge of designers about the field can be explored by connecting them with the general public with the aim of exchanging information, therefore stimulating a closer communication between designers and the general public.

Chapter 5 Discussion

The previous chapter outlined the findings of this study, first from individual data sets, and then from their correlations establishing an exchange between findings from Brisbane and Curitiba. The overall interpretation of results revealed that, currently, designers and the general public have different perspectives of design. Furthermore, the perceptions of these groups in Brisbane and Curitiba are similar, despite the different types of public services currently offered by the SLQ and SLP. This demonstrates that public services with the objective of fostering design can be implemented in the SLP and improved in in the SLQ. For the success of such an initiative, the necessity to increase the accuracy of the communication between providers and users was also identified. This improved communication would increase the involvement of the general public in public libraries, and engage more people in design activities at the libraries.

This chapter initially discusses the findings of this cross-cultural research in the light of the relevant literature, and then discusses their implications, contributions, and limitations.

5.1 DISCUSSION OF FINDINGS

This discussion of findings is elaborated around the two major areas investigated in this study and the literature review: (i) perceptions of design and its contribution to society and (ii) public libraries as providers of design-focused services.

5.1.1 Perceptions of design and its contribution to society

Previous studies identified that one of the influences on people's perceptions of design is the variation in the use of the term in different languages (Amaral, et al., 2014; Erlhoff & Marshall, 2008). These studies also posit that language is a representation of history and culture, both of which impact current society. Amaral, et al. (2014) provide the example of the Portuguese language, where the term "design" is borrowed from English because Portuguese does not have the words to adequately describe this activity in its many forms.

This notion was confirmed in this study: when Curitiba designers responded to some of the questions related to the meaning and uses of the term "design", they did so in English. In other words, because these participants have a deeper understanding of design, they felt the need to use a language that was able to express its multiple facets. Designers in Curitiba also provided examples of the use of the term as a value aggregator for different fields of activity. This supports the idea proposed in the literature that the formality and sophistication of the foreign term introduced to the Portuguese language, created a perception of elitism (Amaral, et al., 2014) that still remains.

The general public's responses in Brisbane and Curitiba identified a common association of design with the aesthetic values of products. These groups of participants used references to visual and material design outcomes to illustrate their design perspectives, thus revealing a limited understanding of the valuable contributions that design makes to society. This limited understanding can be associated with the idea discussed in the literature that design is commonly associated solely with the ornamentation of objects (Amaral, et al., 2014; Bonsiepe, 2006; Fry, 1988; Wong, 1993). It also demonstrates that while they recognise the constant influence of design in their daily lives, this influence is limited to material and visual design outcomes.

Designers in both cities, on the other hand, recognise design's ubiquity, and its constant influence in everyday life, thus confirming the ideas of Vilém Flusser (1999). However, they also have a deeper perception of design and its contributions, providing examples of how design affects their lives not only through material outcomes, but also through mental processing. This links to the principles proposed by philosophers Fry (2012) and Papanek (1985) who believe

that design is intrinsic to human nature. That is, humans have the natural capacity to design, an activity that starts in the mind and is later transformed (or not) into tangible outcomes. It is possible to affirm that designers in both countries recognise this ability, whereas members of the general public tend to see design as an outside source of impact, and not something that could possibly come from within.

This designers' recognition of our innate capacity for design also confirms Fuad-Luke's (2009) belief that design is associated with a type of elitism—that designers see a clear difference between their professional work and the design work of lay people. The designer participants revealed that they understand design's constant mental and physical influence, while members of the general public only recognise design as something that is imposed on them by outside sources. This proves that there is still a sense of elitism and that democratic, meaningful concepts of design are still only accessible to students and professionals within the field. Thus, what could be common knowledge and activity is still the privilege of an elite. The identified similarities in the way designers and the general public in Brisbane and Curitiba perceive design in their daily lives, contributed to the conclusion that the concept of design as an elite activity persists in both contexts despite the economic, political, environmental, and social differences of these countries.

The findings also reveal that many responses of both designers and the general public in each city, referenced overseas influences; for instance, the use of a foreign language to describe design; the use of international brands; and reference to overseas universities. These are practical examples that demonstrate the legacies of each city's colonisation period. Thus, Amaral, et al. (2014) and Fry's (1988) indication of allusion to overseas sources of design inspiration in Brazil and Australia were confirmed.

5.1.2 Public libraries as providers of design-focused services

The literature reported that one of the most relevant differences between public libraries in Australia and Brazil is that the services of the former focuses on strengthening the social fabric (Quinn & McCallum, 2012), while the latter aims to eradicate illiteracy (Miranda, 1978). In this study, this difference was clearly identified in the interviews with SLQ and SLP staff members. However, users in

both countries demonstrated a similar strong perception that a library is a place for study and research. Therefore, despite their different services, the public libraries in Brisbane and Curitiba are similarly perceived by local community.

This idea presented by users of libraries as places for learning and studying confirms the principal role of cultural institution proffered by Carr (1945) and Smith (2014). It is also a confirmation that public libraries are an ideal place to host public services that are intended to foster design—if people come together with the intent of learning, they are open to the introduction of new knowledge and concepts. This can be stated from the combination of the role of public libraries of providing information to community and users association of libraries to learning confirmed in this study. Thus, in the context of this study, public services are indicated as one of the ways of contributing to the democratisation of design. Indeed, both staff members and participants who responded to the library notebooks highlighted the democratic access that public libraries offer the local community; this suggests that there are no access barriers preventing the further development and improvement of their relationship.

However, the differences between the general objectives of role of the SLQ and the SLP became clear when the presence of design in their space was investigated. As previously revealed in the literature, the UNESCO public library manifesto that defines their universal mission and purposes (IFLA, 2010) does not have specific instructions regarding design initiatives. Nonetheless, this manifesto is open for interpretation and adaptation to local reality. It was then identified that the local guidelines for public libraries in Australia—“Beyond a Quality Service: Strengthening the Social Fabric – Standards and Guidelines for Australian Public Libraries” (Quinn & McCallum, 2012)—and Brazil—“A Missão da Biblioteca Pública no Brasil” (“Public Libraries Mission in Brazil”) (Miranda, 1978)—also do not contain instructions for the implementation of design initiatives in their spaces. The interviews with SLQ and SLP staff members confirmed that their guidelines, while specifically adapted to the local reality, do not refer to design-focused services. It can be concluded, therefore, that neither public library sees the need to increase the presence of design in their spaces. Nevertheless, in Brisbane in 2009, a government initiative identified the need to increase design consciousness in the local community, and suggested that the SLQ dedicate a

space to design. While this shows that the government rather than the public library took the primary initiative, the space is a success and still operates today.

It is important to correlate these facts with the inputs provided by designers and members of the general public in the design notebooks, and to demonstrate how the public libraries in Brisbane and Curitiba are contributing to making design more accessible. The findings show (see section 4.2.6) that, even though the SLQ boasts a space dedicated specifically to design, the general public's perceptions of the field are still superficial. This indicates that the initiative affects only people within the field; this conclusion was also confirmed by staff members. Furthermore, the perceptions of design exhibited by the SLQ general public are no more sophisticated than the design perceptions of the SLP general public, even though the latter does not provide any design space or services. This reiterates the elitist notion of design by confirming that only those within the field engage with design activities.

Even though the local community recognises that the public library offers democratic access, there is still a barrier to the general public accessing design. This can be directly linked to a belief identified through the design notebooks: that design is something that impacts their lives through outside sources, and is not something they would be able to engage in themselves. As a conclusion it can be stated that public libraries are currently contributing very little to the democratisation of design in Brisbane and Curitiba. However, this study has identified the potential for offering public services that can contribute to changing the elitist perception of design. This potential is related to the ideas discussed earlier in this section: the democratic access to public services and the users' perspective of public libraries as places for learning. Thus, public libraries can perform an important role in providing meaningful experiences in the form of services focused on enhancing general public's perceptions of design. The findings from this research demonstrate that there is interest from both providers and users to connect more with each other through public services.

5.2 RESEARCH CONTRIBUTIONS

This research addressed an area not previously explored: the relationships between public libraries and design through the lens of service design, with the objective of investigating how public services can contribute to making design more accessible to local communities. Previous studies have applied service design as the theory to support the investigation of library services (Marquez & Downey, 2015). However, this research contributes new knowledge to the design field because it specifically explores the role of public libraries in making design more accessible through their services. Specifically, this study contributes to the knowledge in the field by:

- identifying the potential of public libraries as providers of services that foster design.
- exploring the impacts of history and culture on the current understandings of design of people in Brisbane and Curitiba.
- applying methodological instruments, such as the self-inventory technique, suggesting alternative ways of applying service design as a theoretical perspective to the study of service-dominant entities.

The findings of this study are aligned with the scope of the exploration phase of the design process, as outlined in the introduction and research design chapters of this thesis. The contributions made by this research are limited to the scope of the discover and define phases of the Double Diamond diagram (British Design Council, 2007), Figure 5.1.

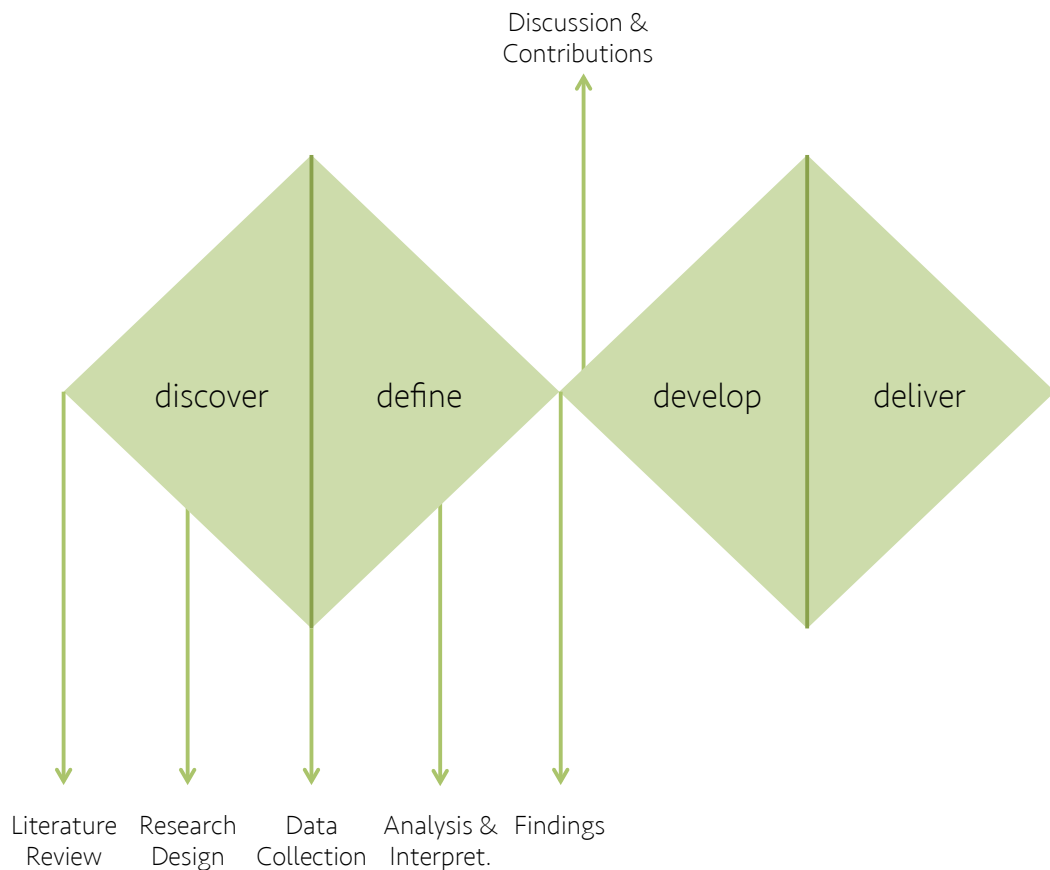


Figure 5.1 Scope of research contributions

Figure 5.1 shows that the findings of this study are positioned at the end of the “define” phase, marking the end of the exploration part of the design process. The research discussion and contributions are positioned at the beginning of the develop phase, as they indicate the topics that need to be further investigated, marking the start of the implementation process. Related topics that could be further explored are:

- Flaws in the communication process between service providers and users.
- Development and implementation of a service design framework for public libraries with the objective of enhancing people’s understandings of design.

With respect to providers, the findings suggest that their current services (that is, public library services) need to be improved in order to play a more effective role in fostering design. Findings also identified the need to develop more effective communication between providers and users in order to achieve the goal of engaging more members of the general public with design. With respect to users, the findings confirm that history and culture play an important role in their

understandings of design, and that elitist perceptions of design persist in the context of Brisbane and Curitiba.

All of the above observations were guided by service design principles that investigate the perspectives of providers and users in order to establish connections for the development of new services. The research methods used contributed to expanding the knowledge of the way in which providers and users can be investigated under this theoretical service design perspective. The self-inventory technique, for example, proposed a new use of diaries in service design research for the collection of user data. It demonstrated the use of an alternative means of collecting rich participant data in a relatively short time in two different countries.

By combining the service design structure—of users and service providers—with the design process indicated in the Double Diamond, it is possible to position the data collection process at the end of the “discover” phase (Figure 5.1). This is the stage where the instruments used in this research can be applied.

Referring back to the service design structure presented in Figure 3.1, it is possible to see that both users and service providers have issues that need to be addressed. The particularities of these issues are influenced by cultural and historical backgrounds. Thus, these issues (especially users’ issues) can be identified through the use of the self-inventory technique proposed in this study. Until this stage, the service designer is involved in the process as investigator. This relates to the end of the discover phase of the Double Diamond, as this is the stage where the largest amount of new information is added to the process. The technique proposed in this research enables the gathering of rich and meaningful data at this stage.

In the define phase that follows, the service designer begins to interact with this structure by interpreting and analysing the data. Figure 5.2 provides a summary of the integration of the service design structure with the phases of the Double Diamond.

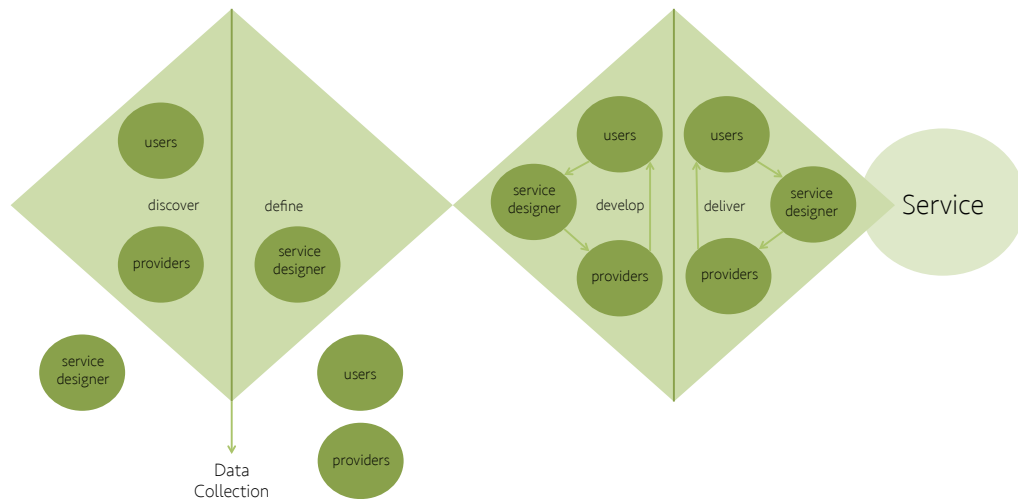


Figure 5.2 Service design structure in the Double Diamond design process

Figure 5.2 shows that, initially, the service designer passively participates in the discover phase, collecting data from users and providers. Meanwhile, in the define phase, the designer interprets and analyses the results without the participants' interference. The second stage of the design process is where the service designer works actively with users and providers to develop a new service. This diagram demonstrates that research on the topics suggested for future investigation could be collaboratively undertaken by designers and participants, thus continuing the service design structure. Figure 5.3 demonstrates and explains further detail on this subject.

This research contributes an initial exploration of one way of making design more accessible to the general public—that is, through public services. It provides a detailed investigation of the factors involved in this service structure, and thus provides a solid background for future investigations in the area.

The findings and contributions of this research suggest that if the identified opportunities are addressed, there will be benefits not only for the design field, but also for society as a whole. In the long term, through the implementation of design-focused service to inform the general public about design principles, the general public will reach a level of understanding similar to that of designers. This level of understanding is critical to more effective decision making in all areas of life.

5.3 RESEARCH IMPLICATIONS

The findings from this study have implications for both the theory of design and the practice of the selected public libraries.

5.3.1 Implications for design theory

The findings confirm, for the most part, the established theory related to the topics investigated. Specifically, the following observations were confirmed: the legacy of the colonial period as an enduring influence in Brisbane and Curitiba; the general public's elitist perception of design and its various representations; the association of design with the ornamentation of luxury items (Amaral, et al., 2014; Bonsiepe, 2006; Fry, 1988; Wong, 1993); and that the latter is usually a perception of those outside the field of design itself (as designers have a deeper understanding of their practice). For these reasons, it can be said that this study helps to expand the theory related to perceptions of design, and has helped to identify differences between the way designers and members of the general public understand design and its contributions to society.

The study achieved these outcomes by employing a methodological approach based on the principles of service design, and a combination of data collection instruments. The use of these methods—in particular, the self-inventory technique—in the service design context, has implications for the field. Service design principles determine that a research study needs to be guided through the analysis of providers, users, and the services that connects them. To this end, many qualitative tools were employed, including diaries. However, the techniques used in this research were embellished with approaches from design ethnography and phenomenology under the constructionist epistemology; that is, they considered cultural perspectives through individual experiences of a determined subject—in this case, the services provided by public libraries. This was earlier illustrated on Figure 5.2.

5.3.2 Implications for public libraries service design

The findings of this study have implications for the practice of the public libraries involved. First, there is room for the implementation of new services for the general public, with the objective of engaging them with design and changing their current design perspectives. In order to achieve this, further research into the

development and delivery of such services is necessary. This study indicates that services developed under the service design framework can deliver meaningful experiences to users. Furthermore, to guarantee the general public's access to these services, communication between providers and users needs to be improved. In this regard also, further research should aim to identify the flaws in current communication, and determine specific strategies for improvement. Figure 5.3 demonstrates where the main four aspects that need to be addressed to enhance public access to design through service design are placed in the Double Diamond. The implications of findings of this study are in the develop phase, as they indicate what needs to be developed. On the deliver side are the results delivered to the general public.



Figure 5.3 Research implications

These four aspects, mentioned in 4.4 and presented in Figure 5.3, can be encapsulated into two areas: (i) further research about the specific flaws in communication between providers and users, and (ii) development and implementation of a service design framework for the elaboration of services to enhance the general public access to design. Further research in these two areas can be part of the develop phase of the Double Diamond, and can be performed collaboratively between public libraries, service designer and visitors, as presented in Figure 5.2.

Considering that different libraries attend communities in diverse contexts, the design framework is a general guideline to the collaboration process, which will result in different services. Also, an improved communication between providers and users will disseminate the proposed service enhancing people's access to design. This implicates in a review of how the public libraries delivery design content to the general public. The process suggested on this research implies that the communication and service offered vary according to the audience, resulting in constant research and development of new services.

5.4 RESEARCH LIMITATIONS

This research was limited by several aspects of the research design and by difficulties encountered during its conduct. There were also limitations related to the study's timeframe and to the number of participants involved.

While the self-inventory technique represented a useful instrument for collecting rich data with honest responses from participants, it was also limited by a lack of control over the return of the notebooks. The researcher had to prepare and distribute more notebooks than the necessary minimum in order to minimise the possibility of not having the necessary number for analysis.

The collection of data in two cities, including one overseas city, was another key limitation. Dealing with participants in Curitiba presented a difficulty in terms of different time zones and lengthy mailing periods for the delivery and return of notebooks. The timeframe and resources of this research did not permit the conduct of a pilot study, which would have required a longer time for data collection overseas. In addition, a richer interpretation of visual inputs would have

been assisted by a retrospective verbal protocol from the participants, which would have had to take place after notebooks were returned.

Another limitation of this study is that the findings represent the perspectives of a small sample of participants in each city. Thus, generalisations correspond only to the scope of the responses provided by the 22 participants, and the background experiences of the researcher. In order to make generalised assumptions of the way people in Brisbane and Curitiba perceive design and their relationships with the local public libraries, a similar study involving a larger number of participants would be necessary.

Finally, the timeframe of this study limited the scope of the ethnographical investigation. A deeper exploration of the impacts of culture and history on current understandings of design is necessary, and would involve more time in the analysis of each context. Data collecting in loco would also possibly increase the chances of the researcher identifying more detailed traces of culture in participants' responses.

5.5 SUMMARY

Chapter 5 discussed the findings of this research in light of the relevant literature, confirming and expanding prior assumptions. The findings represent a contribution to knowledge in three areas: the potential of public libraries to provide services that foster design; identification of the impacts of history and culture on the understandings of design by people in Brisbane and Curitiba; and the use of a self-inventory technique as an alternative way of applying service design as a theoretical perspective.

This chapter positioned the study's findings in the initial exploration phase of the Double Diamond, and suggested topics for further research. It also revealed the implications of the findings for design theory, and for the current practice of public libraries. The research findings confirm the theories related to multiple understandings of design, and were arrived at through the use of a methodological approach based on the construction of meaning in individual experience and cultural context. They impact the future practice of public libraries by

demonstrating their responsibility and potential to implement services directed at enhancing the general public's perceptions of design.

Chapter 6 Conclusions

This research examined the relationships between public libraries and design, focusing on the services that connect them. Through a service design-based framework, it explored the roles of public services in making design more accessible to the general public. This investigation explored the relationships between the field of design, state libraries (the State Library of Queensland and the State Library of Paraná), and their local communities (Brisbane and Curitiba).

Following the model of the Double Diamond of the Design Council (Hunter, 2015), this research addressed the exploration phase of the design process. Therefore, the main objective was to undertake the initial divergent step of discovery—the discover phase—and to later converge the findings of this step into the definition of ideas that can be later transformed into solutions. As the initial step, the literature review served to identify the problem and opportunities to solve it. The research design was then established to continue to expand the diverse possibilities. The moment between the end of the data collection and the process of analysis and interpretation of results, marked the end of the discover phase and the beginning of the define phase. From this point, ideas began to converge to establish the findings and contributions of the study.

This research confirmed the elitism barrier of design indicated in the literature, therefore contributing to expanding extant knowledge. It also revealed that the current services offered by public libraries could be improved through the development of new services. These new services need to be formulated with a focus on the general public who are not design specialists, with the aim of

providing experiences that will change their current perspectives of design. It was also determined that communication between public libraries and their local communities needs to be improved in order to achieve this objective. This could be achieved by defining target audiences, and personalising communication strategies accordingly.

Further study is needed to address the opportunities suggested by the findings and contributions of this research. This would complete the second diamond of the Double Diamond model, addressing the implementation phase through the development and delivery of a solution to the research problem.

These studies could continue the service design approach by using this research as the basis of an investigation of the reasons for the ineffective communication between providers and users of public services. Such studies could also develop and deliver a new design-focused service to be implemented in public libraries. This model could be developed through a collaborative process involving designers, public library staff, and public library visitors. It would incorporate the needs and interests of all parties, and translate these into design-focused services.

This study identified that the design perceptions of Brisbane and Curitiba residents are similar, despite the difference in public services currently offered by the local public libraries. It also identified that people in both cities recognise public libraries as democratic spaces, and as spaces for learning. These are indications that a design-focused service model could be used by public libraries (providers) to deliver public services that enhance people's understandings of design.

The general public's lack of a deep understanding of design's meaningful contributions to society, and its resultant elitist perception of design, was discussed. The discussion highlighted the significance of crossing this elitist design barrier, because of the importance of design in our everyday lives, and its cultural, social, political, economic and environmental impact. Furthermore, the necessity to raise people's awareness of their intrinsic capacity for design, which can contribute to their more effective decision-making, was addressed.

This study has identified relevant aspects of the role of public services in making design more accessible to the general public. These are two:

- (i) When public services are offered in an environment recognized as a democratic learning space by both users and providers (public libraries), they have the potential to make the gap between general public and design smaller.
- (ii) Hence, (ii) well elaborated services combined with an accurate communication between provider and users are likely to involve the general public in meaningful experiences that are capable of changing their superficial perception of design.

These contributions will support further studies that aim to develop ways to break down the current elitist perceptions of design. In this regard, this study is an initial step in expanding our understanding about democratisation of design through the design of public services.

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Appendices

Appendix A

Participants recruitment (Self-inventory technique)

A.I Text of social media post

English version:

Are you interested in Design? Have you ever been to the public library in your city? Participate in my Masters study exploring how public libraries, contribute to turning Design and the discourse surrounding it more accessible to people in Australia and Brazil. Participation involves completing a notebook with questions about Design or Public Library. Please refer to the Recruitment Flyer for more information. Please feel free to tell your friends!


Please Note: If you 'comment', 'like' or 'share' this Facebook post, it could appear on your Facebook wall and/or timeline, and on your Facebook friends' newsfeed.

Portuguese version:

Você se interessa por Design? Já esteve na biblioteca pública da sua cidade? Participe da minha pesquisa de Mestrado que explora como as bibliotecas públicas contribuem para tornar o Design e o discurso a sua volta mais acessível a pessoas na Austrália e no Brasil. Participação envolve completar um caderno com questões sobre Design e Biblioteca Pública. Por favor leia o flyer para mais informações. Sinta-se a vontade para convidar seus amigos!

Observação: Se você 'comentar', 'curtir' ou 'compartilhar' este post, ele poderá aparecer no seu mural, e no feed de notícias dos seus amigos do Facebook.

A2. Recruitment flyer English

 Queensland University of Technology Brisbane Australia	<h1 style="text-align: center;">PARTICIPATE IN RESEARCH</h1> <h2 style="text-align: center;">Information for Prospective Participants</h2>
<p><i>The following research activity has been reviewed via QUT arrangements for the conduct of research involving human participation. If you choose to participate, you will be provided with more detailed participant information, including who you can contact if you have any concerns.</i></p>	
<h3 style="text-align: center;">Service design and the public library: uncovering relationships and definitions of design</h3>	
<p>Research team contacts</p>	
<p>Principal Researcher: Carla Sartori do Amaral, HDR Student, QUT</p>	
<p>Associate Researcher: Dr. Manuela Taboada, QUT and Dr. Marianella Chamorro-Koc, QUT</p>	
<p>What is the purpose of the research?</p>	
<p>The purpose of this research is to investigate how public libraries work as cultural institutions to educate and inform society about design through their library services and also to explore how community's involvement with their local public library can be increased.</p>	
<p>Are you looking for people like me?</p>	
<p>The research team is looking for adult participants (over 18 years old) both male and female from Brazil and Australia who are designers (graphic, industrial, fashion, etc.) and also from any other educational backgrounds (primary, secondary or tertiary studies, any specialization, etc.).</p>	
<p>What will you ask me to do?</p>	
<p>Your participation will involve filling in a notebook with drawings, texts, collages, or any sort of creative expression to represent your thoughts about the main theme of your notebook. Which can be "design" or "public library"; the researcher will determine which topic you will receive. You will have 20 days to complete this task. During the days that the notebook is in your possession there will be no contact between you and the research team. After 20 days the notebook should be returned to the research team by mail via postage-paid envelopes.</p>	
<p>Are there any risks for me in taking part?</p>	
<p>The research team believes there are minimal risks of inconvenience and mild discomfort. Strategies are in place to manage these risks and full details will be provided should you choose to participate. It should be noted that if you do agree to participate, you can withdraw from participation at any time during the project without comment or penalty.</p>	
<p>Are there any benefits for me in taking part?</p>	
<p>It is expected that this project will not benefit you directly. However, this study will build on existing knowledge, by constructing a framework for public library services in relation to increasing their contribution to democratising design. The outcomes of this research may be beneficial to you by the improvement of the public library in your city. The study will also potentially benefit the field of Design, in the sense that once the local community acknowledges the work of professional designers, these professionals start to be appreciated and valued. As well as more investments can be done to Design initiatives.</p>	
<p>Will I be compensated for my time?</p>	
<p>No, but we would very much appreciate your participation in this research.</p>	
<p>I am interested – what should I do next?</p>	
<p>If you would like to participate in this study, please contact the research team for details of the next step:</p> <ul style="list-style-type: none"> • Carla Sartori do Amaral: carlasartorido.amaral@hdr.qut.edu.au • Dr. Manuela Taboada: manuela.taboada@qut.edu.au • Dr. Marianella Chamorro-Koc: m.chamorro@qut.edu.au <p>You will be provided with further information to ensure that your decision and consent to participate is fully informed.</p>	
<p>Thank You! QUT Ethics Approval Number: 1400000946</p>	

A3. Recruitment flyer Portuguese

 Queensland University of Technology Brisbane Australia	<h2 style="text-align: center;">PARTICIPAÇÃO EM PESQUISA</h2> <h3 style="text-align: center;">Informação para Possíveis Participantes</h3>
<p><i>A pesquisa a seguir foi revisada através de acordos da própria universidade para a realização de pesquisas envolvendo a participação humana. Se você optar por participar, você receberá informações mais detalhadas, incluindo com quem você pode entrar em contato se você tiver quaisquer preocupações.</i></p>	
<h3 style="text-align: center;">Design de serviços e a biblioteca pública: explorando relações e definições sobre design</h3>	
<p>Contatos da equipe de pesquisa</p>	
<p>Principal Pesquisador: Carla Sartori do Amaral, Estudante, QUT Pesquisadores Associados: Dr. Manuela Taboada, QUT e Dr. Marianella Chamorro-Koc, QUT</p>	
<p>Qual o propósito da pesquisa?</p>	
<p>O propósito desta pesquisa é investigar como as bibliotecas públicas trabalham como instituições culturais para educar e informar a sociedade sobre design através de seus serviços e também explorar como o envolvimento da comunidade com a biblioteca pública pode aumentar.</p>	
<p>Você está procurando alguém como eu?</p>	
<p>A equipe de pesquisa está procurando por adultos (acima de 18 anos), de ambos os sexos, masculino e feminino do Brasil e da Austrália que sejam designers (gráfico, produto, moda, etc.) e também de qualquer outro nível e tipo de formação e especialização.</p>	
<p>O que eu terei que fazer?</p>	
<p>A sua participação irá envolver o preenchimento de um caderno com desenhos, textos, colagens ou qualquer tipo de expressão artística para representar os seus pensamentos sobre o tema principal do seu caderno, os quais podem ser "design" ou "biblioteca pública"; isto será determinado pelo pesquisador. Você terá 20 dias para completar esta tarefa. Durante estes dias, em que o caderno estará em sua posse, não haverá nenhum tipo de contato entre você e a equipe de pesquisadores. Após 20 dias os cadernos devem ser devolvidos à equipe de pesquisa através de correspondência usando envelopes pré pagos.</p>	
<p>Existe algum risco em participar?</p>	
<p>A equipe de pesquisa acredita que existem riscos mínimos de inconveniência e desconforto. Estratégias já foram elaboradas para controlar estes riscos e todos os detalhes serão fornecidos caso você decida participar. É importante notar que se você decidir participar, você pode se retirar do projeto a qualquer momento sem nenhum tipo de penalização.</p>	
<p>Existe algum benefício em participar?</p>	
<p>Este projeto não irá lhe beneficiar diretamente. Entretanto, este estudo irá acrescentar dados ao conhecimento existente, construindo um guia para bibliotecas públicas aprimorarem seus serviços, contribuindo para a democratização do design. Os resultados desta pesquisa podem lhe beneficiar pelo aprimoramento da biblioteca pública na sua cidade.</p>	
<p>Eu serei recompensado pelo meu tempo?</p>	
<p>Não, mas nós agradecemos sua participação nesta pesquisa.</p>	
<p>Eu estou interessado – como devo prosseguir?</p>	
<p>Se você quiser participar, por favor entre em contato com a equipe de pesquisa para receber detalhes para o próximo passo:</p> <ul style="list-style-type: none"> • Carla Sartori do Amaral: carlasartorido.amaral@hdr.qut.edu.au • Dr. Manuela Taboada: manuela.taboada@qut.edu.au • Dr. Marianella Chamorro-Koc: m.chamorro@qut.edu.au <p>Você receberá as próximas informações para termos certeza que sua decisão e consento em participar está totalmente informada.</p>	
<p>Obrigado! QUT Número de aprovação de ética: 1400000946</p>	

Appendix B

Interview questions

B1. English version (SLQ)

English version (SLQ)

1. What are the main roles of the State Library of Queensland?
2. Does the library have any guidelines regarding design-related activities?
3. Is there an updated document where I can find the standard guidelines for the SLQ?
4. How wide is the community involvement with the services provided by the SLQ? Why do you think that happens?
5. What is the average profile of the people that visit the library? Why do you think those people come to the library?
6. Is there a specific space / area for design resources? Books, magazines, papers... Why?
7. Does the library promote any sort of activities related specifically to design? If yes, what are they? If not, why not?
8. How does the library promote public participation in design activities?
9. What is the volume of participation in these design-related activities? What sort of people participates in these activities?
10. Are there staff members specialised in design?
11. In your opinion, what percentage of people makes enquiries about design?

B2. Portuguese version (SLP)

Portuguese version (SLP)

1. Qual é o principal papel da Biblioteca Pública do Paraná?
2. A Biblioteca Pública do Paraná possui algum documento ou guia que oriente sobre atividades relacionadas a Design?
3. Existe algum documento onde eu possa encontrar as diretrizes e princípios da Biblioteca Pública do Paraná?
4. Quão grande é o envolvimento da sociedade com os serviços oferecidos pela Biblioteca Pública do Paraná? Por que você acredita que isso ocorra?
5. Quais são as principais características do público que frequenta a Biblioteca Pública do Paraná? Por que você acha que essas pessoas frequentam a biblioteca?
6. Existe um espaço específico na biblioteca para os materiais de Design? Como livros, artigos, etc. Por quê?
7. A Biblioteca Pública do Paraná promove atividades relacionadas especificamente a Design? Se sim, quais são elas? Se não, por que não?
8. Como a Biblioteca Pública do Paraná promove a participação em atividades relacionadas a Design?
9. Qual é o volume de participação da sociedade em atividades relacionadas a Design? Que tipo de público participa destas atividades?
10. Existem funcionários da biblioteca especializados em Design?
11. Na sua opinião, qual é a porcentagem de pessoas que vem à biblioteca com interesse em Design?

Appendix C

Example of interview transcription

CI. Example of transcription of interview with staff member from the SLQ

Staff 3 AU.m4a

[Start of recorded material at 00:00:00]

Interviewer: What are the main roles of the State Library of Queensland?

Respondent: Well, I guess the main thing that the library focuses on is connecting communities together, so there is a really, really huge focus first of all of becoming an institution that has something for the community, and that's not only in Brisbane but also regionally [out there].

Interviewer: Does the library have any guidelines regarding design-related activities?

Respondent: Yeah, I guess this is one of those questions that maybe Natalie would be best to respond to, but then at the same time I know that all the other areas don't really have anything like that; there aren't any design guidelines in terms of organising events or in terms of collection materials. I don't even know how you would go about implementing design into those processes because they're so different across all of the departments. Even in Events Programming, for example, you have an Events Programming Unit just for children, then you have an Events Programming Unit just for adults, and so, I think that if you were going to provide, like some design principles or a design framework around that, it might need to be different for each unit unless it was very simple and very broad. There's a Strategic Plan, so we have the four areas that we need to focus on, but a lot of those are based around the community. There's nothing specific about design.

Interviewer: Is there any updated document where I can find these standard guidelines for the State Library of Queensland?

Respondent: Yeah, definitely. If you go on-line – actually I'll just show you here. If you just type in "SLQ Strategic Plan" and it'll come up, the first link there, and then it is 2014 to 2018. And then...They update it every year. Every year for the next four years. And so, you can kind of look – it has all our key services there and what we want to do. And you can also download the Strategic Plan and it'll show you as a PDF and it'll show you all our strategies and what we want to do. So, the four there are "Improving Access to Library Services," "Co-creating Queensland's Memory," "Developing People and Capability." Where's the fourth one? I must have missed one. Oh, yeah, "Extend Learning and Creative Experiences." So, I mean I guess there's a potential there to have a design framework under all of those areas but I'm pretty confident there's nothing in there at this stage.

Interviewer: Okay, thank you. How wide is the community involvement with the services provided by the library and why do you think that happens?

C2. Example of transcription of interview with staff member from the SLP

Staff 2 BR.m4a

[Start of recorded material at 00:00:00]

Interviewer: Qual é o principal papel da Biblioteca Pública do Paraná?

Respondent: O principal papel da biblioteca é atender a comunidade em geral desde crianças, adolescentes, idosos, alunos de faculdade, ensino médio, e assessorar as bibliotecas do interior do Paraná. Nós temos vários focos, aqui na minha área, na área de divisão de coleções especiais, nós somos focados em eventos para pessoas com necessidades especiais, deficiência visual, pra crianças, escolas, e publico adulto em geral também. Nós temos um projeto que se chama “Uma noite na Biblioteca”, onde as crianças vem pra biblioteca no Sábado e passam a noite aqui conhecendo a biblioteca, o nosso foco é bem diversificado.

Interviewer: A Biblioteca Pública do Paraná possui algum documento, ou algum guia que oriente sobre atividades relacionadas a Design?

Respondent: Não.

Interviewer: Existe algum documento que eu possa encontrar as diretrizes e os princípios da Biblioteca Pública do Paraná?

Respondent: Sim, no site da biblioteca isso está disponibilizado.

Interviewer: Quão grande é o envolvimento da sociedade com os serviços oferecidos pela Biblioteca Pública do Paraná? Por que você acredita que isso ocorra?

Respondent: O nosso foco é a comunidade no geral e até agora nós tivemos nosso objetivo alcançado, temos projetos que até então eram só teste, mas agora já estão inclusos na nossa programação atual da Biblioteca. As pessoas vem, participam, procuram, sabem mais ou menos a época em que eventos irão acontecer, vem procurar informações, quando que podem se inscrever. Eles vem pelo acesso que a Biblioteca dá. A Biblioteca não restringe uma

Appendix D

Instructions and questions for notebooks

Dr. English version of instructions and questions for notebooks

English version (Brisbane)

Instructions:

1. This notebook is yours - Fill it in as you like
2. Follow the instructions whichever way you prefer
3. You can write, draw, make a collage, paint, use images. Everything is welcome
4. There are no rules
5. The order doesn't matter
6. Question, discuss, play, criticise, interpret
7. Invite friends, family, strangers to participate
8. Fill each page in with thoughts, doubts, feelings
9. There is no right and wrong

Design notebook instructions:

1. Tell me something interesting about yourself
2. How do you communicate with the world around you? How do you get to know about things?
3. Draw your favourite letter of the alphabet
4. Does design exist? Show me
5. The word design is used in many different contexts nowadays. Use this space to copy phrases, glue photos, sketch signs, or whatever you like to show examples of the use of the word design.
6. Is design important? Why?
7. How does design affect your day-to-day life?
8. Express your feelings about design
9. What is design after all?
10. What else would you like to say?

Library notebook instructions:

1. Tell me something interesting about yourself
2. How do you communicate with the world around you? How do you get to know about things?
3. Draw your favourite letter of the alphabet
4. Glue in a photo that best portrays what the State Library of Queensland represents to you
5. Tell me something about the State Library of Queensland
6. How often do you go to SLQ? Why?
7. What is your favourite book? Can you draw its cover?
8. What would make you go more often to SLQ?

9. Once upon a time... Write a story or use the images to tell some stories. Chapter 1 My first visit to SLQ. Chapter 2 My strongest memory in a library. Chapter 3 My most recent visit to SLQ. Chapter 4 A perfect day at a library
10. Go around, find things that remind you of a library and glue them here.
11. What is the best library you have ever been to in your life? Why?
12. List the services offered by SLQ.
13. What else would you like to say?

C2. Portuguese version of instructions and questions for notebooks

Portuguese version (Curitiba)

Instruções:

1. Este caderno é seu – use, compartilhe, preencha-o como quiser
2. Siga as instruções da maneira que preferir
3. Você pode desenhar, escrever, fazer uma colagem, pintar, usar imagens. Tudo é bem vindo
4. Não existem regras
5. A ordem não importa
6. Questione, discuta, brinque, critique
7. Convide amigos, familiares, estranhos para participarem
8. Preencha cada página com seus pensamentos, dúvidas, sentimentos
9. Não existe certo ou errado

Instruções para o caderno sobre design:

1. Me conte algo interessante sobre você
2. Como você se comunica?
3. Desenhe sua letra preferida do alfabeto
4. Design existe? Me mostre
5. Hoje em dia a palavra design é utilizada em diferentes contextos. Use este espaço para copiar frases, colar fotos, desenhar letreiros ou qualquer outra coisa que mostre exemplos do uso da palavra design.
6. Design é importante? Você pode me dizer por quê?
7. Como design afeta seu dia-a-dia?
8. Expresse seus sentimentos sobre design
9. Então, o que é design?
10. O que mais você gostaria de dizer?

Instruções para o caderno sobre bibliotecas:

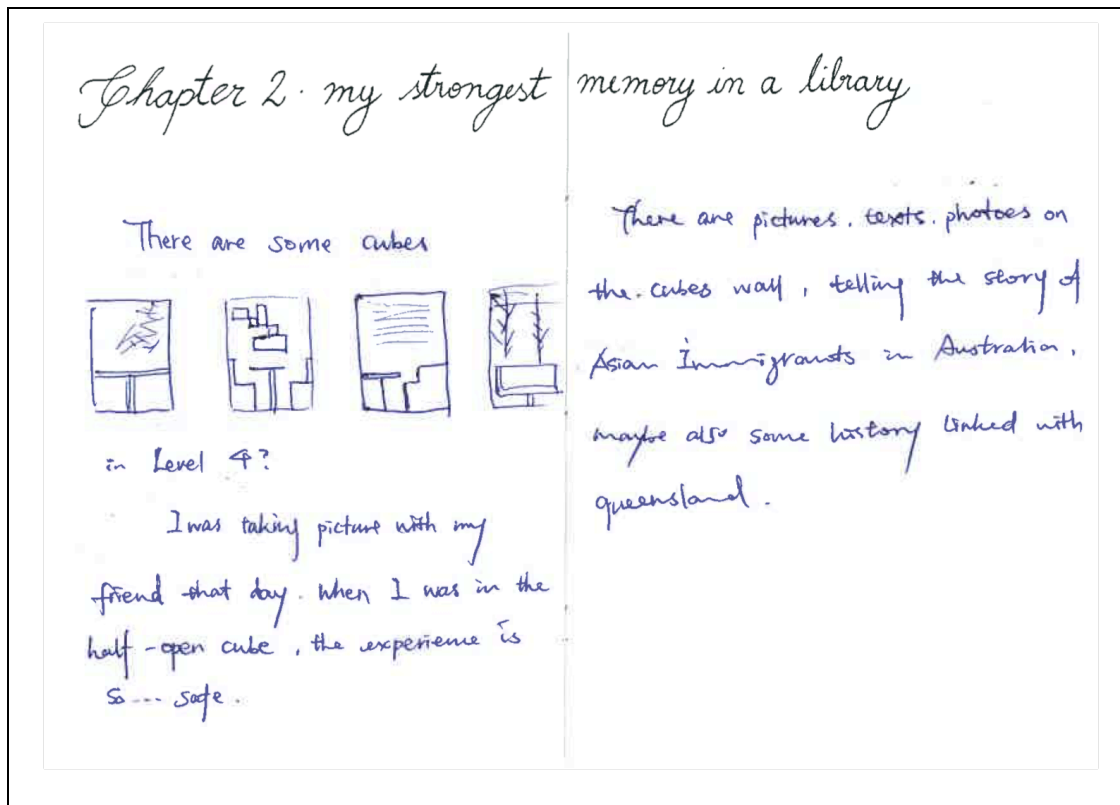
1. Me conte algo interessante sobre você
2. Como você se comunica?
3. Desenhe sua letra preferida do alfabeto

4. Cole aqui uma foto que demonstre o que a Biblioteca Pública do Paraná representa para você. (A foto não deve ser da biblioteca)
5. Me conte algo sobre a Biblioteca Pública do Paraná
6. Com que frequência você vai à Biblioteca Pública do Paraná? Por quê?
7. Qual é seu livro preferido? Você pode desenhar a capa?
8. O que te faria ir com mais frequência à Biblioteca Pública do Paraná?
9. Era uma vez... Capítulo 1 Minha primeira visita a uma biblioteca. Capítulo 2 minha visita mais recente a Biblioteca Pública do Paraná. Capítulo 3 Minha memória mais forte em uma biblioteca. Capítulo 4 Um dia perfeito em uma biblioteca
10. Olhe ao seu redor encontre coisas que te lembrem uma biblioteca e cole-as aqui
11. Qual é a melhor biblioteca que você já visitou na sua vida? Por quê?
12. Liste os serviços oferecidos pela Biblioteca Pública do Paraná
13. O que mais você gostaria de dizer?

Appendix E

Example of participants' responses to notebooks

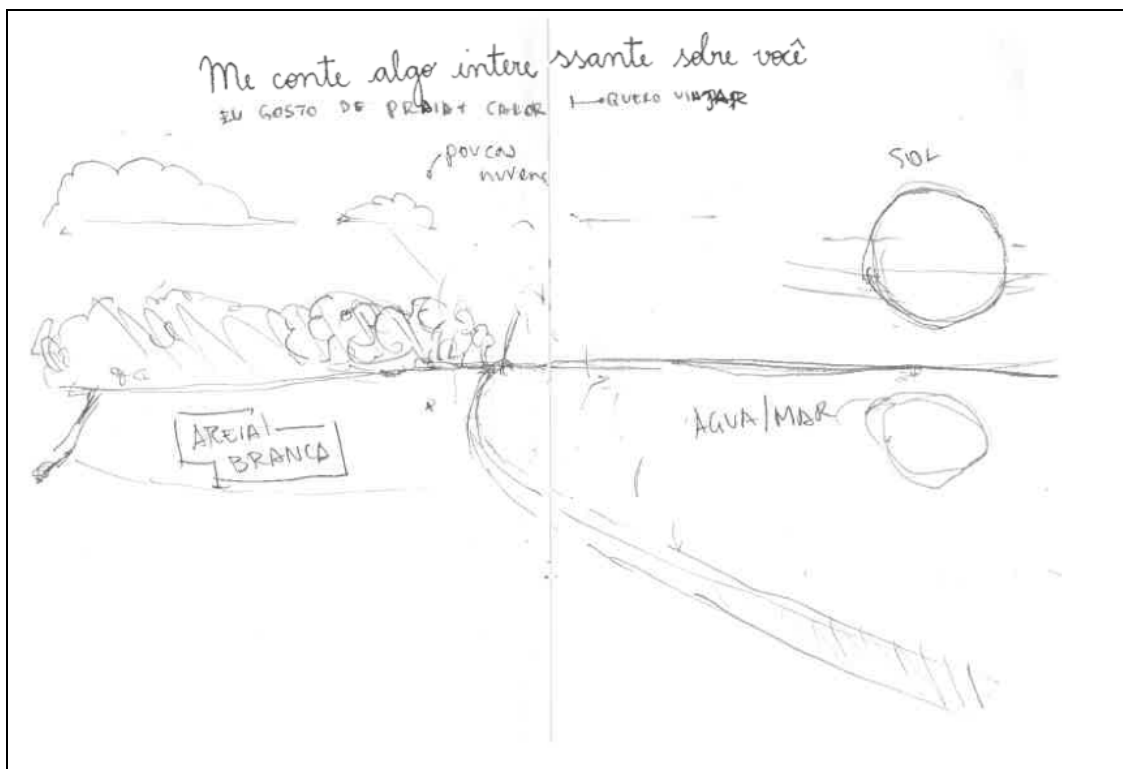
E1. Participant DB9 – Library notebook



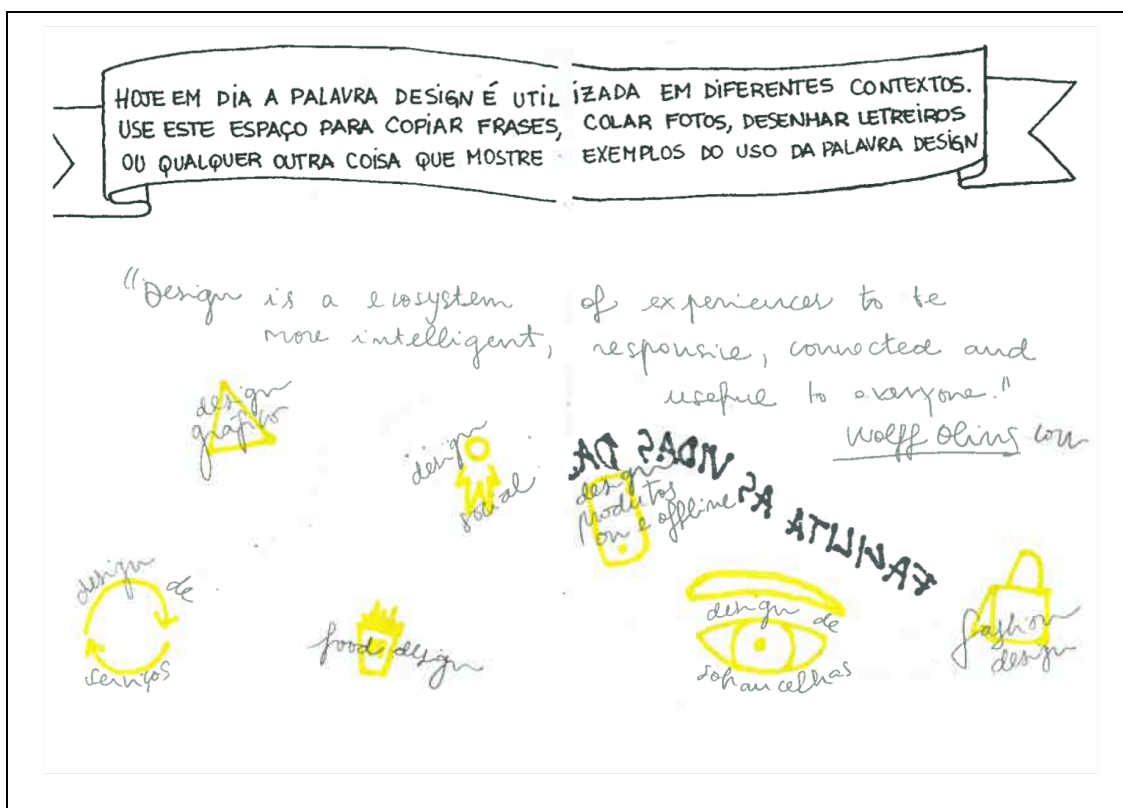
E2. Participant DB10 – Library notebook



E3. Participant CGP8 – Design notebook




E4. Participant CD2 – Design notebook



Appendix F

Consent form for interviews

Fi. English version

 Queensland University of Technology Brisbane Australia	PARTICIPANT INFORMATION FOR QUT RESEARCH PROJECT – Interview –
Service design and the public library: Uncovering relationships and definitions of design	
QUT Ethics Approval Number 1400000946	
RESEARCH TEAM	
Principal Researcher:	Carla Sartori do Amaral, Masters Student
Associate Researchers:	Dr. Manuela Taboada and Dr Marianella Chamorro-Koc Creative Industries Faculty, Queensland University of Technology (QUT)
DESCRIPTION	
<p>This project is being undertaken as part of the Master of Design study for Carla Sartori do Amaral.</p> <p>The purpose of this research is to investigate how public libraries work as cultural institutions to educate and inform society about design through their library services and also to explore how community's involvement with their local public library can be increased.</p> <p>To this end, this research will first investigate the different ways of understanding, thinking and making design in Brazil and Australia and investigate how public libraries contribute with their design focused services to educate people about this field. This will expose people's perceptions and opinions of design and also the level of their involvement with the local public library.</p> <p>Second; with the data collected from the first investigation we expect to develop to a second part of the project, which consists of analysing the data through service design lenses, using service design tools to understand the needs and desires of the user (people) and provider (public library). This will provide useful insights to be integrated in the research process in order to formulate a "design experience" that would increase community's involvement with design focused services.</p> <p>You are invited to participate in this project because you agreed to participate voluntarily in the study and meet one of the following requirements:</p> <ol style="list-style-type: none">1. Library staff (male or female) of State Library of Queensland;2. Library staff (male or female) of State Library of Paraná.	
PARTICIPATION	
<p>Your participation will involve an audio-recorded interview at the State Library of Queensland, State Library of Paraná or other agreed location (Skype can be considered if you are in a different country from the researcher) that will take approximately 30 minutes of your time. Questions will include technical information about the library as: What are the free services offered to the public? How big and updated is the design collection?</p>	
EXPECTED BENEFITS	
<p>It is expected that this project will not benefit you directly. However, this study will build on existing knowledge, by constructing a framework for public library services in relation to increasing their contribution to fostering design. The outcomes of this research may be beneficial to you by the improvement of the public library in your city.</p> <p>The study will also potentially benefit the field of Design, in the sense that once the local community acknowledges the work of professional designers, these professionals start to be appreciated and valued. As well, more investments can be done to Design initiatives.</p>	
RISKS	
<p>The research team believes there are minimal risks of inconvenience and mild discomfort. Strategies are in place to manage these risks. Only the audio of the interviews are going to be recorded, the location of the interview will be chosen by you and all the data collected kept on a secure place.</p> <p>Your participation in this project is entirely voluntary. If you do agree to participate you do not have to answer any questions you do not wish to answer and you can withdraw from the project without comment or penalty at any time. If you withdraw within 1 week, on request any identifiable information already obtained from you will be destroyed. Your decision to participate or not participate will in no way impact upon your current or future relationship with QUT or with any associated external organisation.</p>	

PRIVACY AND CONFIDENTIALITY

All comments and responses will be treated confidentially unless required by law. Any identifiable data will be made anonymous after transcription and verification.

Any data collected as part of this project will be stored securely as per QUT's Management of research data policy. Please note that non-identifiable data collected in this project may be used as comparative data in future projects or stored on an open access database for secondary analysis.

- You will have the opportunity to verify your comments and responses prior to final inclusion if requested;
- The transcription will be stored securely for 5 years after the project's conclusion;
- The transcription may be used as comparative data in future projects;
- Only the research team will have access to the audio recording;
- It is not possible to participate in the projects without being audio recorded;
- The data collected will possibly be used in a paper related to this research topic and submitted for publication on a journal;
- You will not be identified in the thesis or in any other publications.

CONSENT TO PARTICIPATE

We would like to ask you to sign a written consent form (enclosed) to confirm your agreement to participate.

QUESTIONS / FURTHER INFORMATION ABOUT THE PROJECT

If have any questions or require further information please contact one of the research team members below.

Carla Sartori do Amaral	carlasartorido.amaral@hdr.qut.edu.au
Manuela Taboada	manuela.taboada@qut.edu.au
Marianella Chamorro-Koc	m.chamorro@qut.edu.au

CONCERNS / COMPLAINTS REGARDING THE CONDUCT OF THE PROJECT

QUT is committed to research integrity and the ethical conduct of research projects. However, if you do have any concerns or complaints about the ethical conduct of the project you may contact the QUT Research Ethics Unit on +61 7 3138 5123 or email ethicscontact@qut.edu.au. The QUT Research Ethics Unit is not connected with the research project and can facilitate a resolution to your concern in an impartial manner.

Thank you for helping with this research project. Please keep this sheet for your information.



Service design and the public library: Uncovering relationships and definitions of design

QUT Ethics Approval Number 1400000946

RESEARCH TEAM CONTACTS

Carla Sartori do Amaral

carlasartorido.amaral@hdr.qut.edu.au

Manuela Taboada

manuela.taboada@qut.edu.au

Marianella Chamorro-Koc

m.chamorro@qut.edu.au

STATEMENT OF CONSENT

By signing below, you are indicating that you:

- Have read and understood the information document regarding this project.
- Have had any questions answered to your satisfaction.
- Understand that if you have any additional questions you can contact the research team.
- Understand that you are free to withdraw at any time, without comment or penalty.
- Understand that you can contact the Research Ethics Unit on +61 7 3138 5123 or email ethicscontact@qut.edu.au if you have concerns about the ethical conduct of the project.
- Understand that the project will include an audio recording.
- Understand that non-identifiable data collected in this project may be used as comparative data in future projects.
- Understand that the data collected will possibly be used in a paper related to this research topic and submitted for publication on a journal.
- Understand that you will not be identified in the thesis or in any other publications.
- Agree to participate in the project.


Name

Signature

Date

Please return this sheet to the investigator.

F2. Portuguese version

 Queensland University of Technology Brisbane Australia	FOLHA DE PARTICIPAÇÃO PARA PESQUISA DA QUT – Entrevista –
Design de serviços e a biblioteca pública: Explorando relações e definições sobre design	
QUT Número de aprovação de Ética 1400000946	
CONTATOS DA EQUIPE DE PESQUISA	
Principal Pesquisador:	Carla Sartori do Amaral, Estudante de mestrado
Pesquisadores Associados:	Dr Manuela Taboada e Dr Marianella Chamorro-Koc Creative Industries Faculty, Queensland University of Technology (QUT)
DESCRIÇÃO	
Este projeto faz parte da pesquisa de mestrado de Carla Sartori do Amaral.	
O propósito desta pesquisa é investigar como as bibliotecas públicas trabalham como instituições culturais para educar e informar a sociedade sobre design através dos seus serviços e também explorar como o envolvimento da comunidade com a biblioteca pública pode ser aumentado.	
Para este objetivo a pesquisa irá iniciar investigando os diferentes jeitos de se entender, pensar e fazer design no Brasil e na Austrália e investigar como bibliotecas públicas contribuem com seus serviços focados em design para educar as pessoas sobre este assunto. Desta maneira as percepções e opiniões das pessoas sobre design serão expostas e também o grau de envolvimento que elas tem com a biblioteca pública local.	
Em seguida, com os dados coletados da primeira parte da investigação, nós esperamos desenvolver uma segunda parte que consiste em analisar os dados através das lentes do design de serviços, utilizando ferramentas do design de serviços para entender as necessidades e desejos dos usuários (público) e do provedor (biblioteca). Isto irá oferecer ideais para serem integradas na pesquisa e auxiliar na formulação de uma “experiência de design” que irá aumentar o envolvimento da comunidade com serviços relacionados a design.	
Você está sendo convidado a participar porque você se voluntariou e também porque se enquadra em uma das seguintes categorias:	
<ol style="list-style-type: none">1. Funcionário (sexo feminino ou masculino) da Biblioteca Pública de Queensland.2. Funcionário (sexo feminino ou masculino) da Biblioteca Pública do Paraná.	
PARTICIPAÇÃO	
Sua participação irá envolver uma entrevista com gravação de áudio na Biblioteca Pública do Paraná ou em outro local combinado (Skype poderá ser utilizado caso você se encontre em outro país do que o pesquisador) que levará aproximadamente 30 minutos. As perguntas irão incluir informações técnicas sobre a biblioteca como: Quais são os serviços oferecidos ao público? Quão grande e abrangente é a coleção de design?	
BENEFÍCIOS ESPERADOS	
Este projeto não irá lhe beneficiar diretamente. Entretanto, este estudo irá acrescentar dados ao conhecimento existente, construindo um guia para bibliotecas públicas aprimorarem seus serviços, contribuindo para a democratização do design. Os resultados desta pesquisa podem lhe beneficiar pelo aprimoramento da biblioteca pública na sua cidade.	
Este estudo também irá potencialmente beneficiar a área do Design, no sentido que assim que a comunidade local compreender o trabalho profissional de designers, estes profissionais serão mais valorizados. Assim como, mais investimentos serão feitos em iniciativas de Design.	
RISCOS	
A equipe de pesquisa acredita que existem riscos mínimos de inconveniência e desconforto. Estratégias já foram elaboradas para controlar estes riscos e todos os detalhes serão fornecidos caso você decida participar. Apenas o áudio da entrevista será gravado e o local da entrevista será escolhido por você. Todos os dados serão guardados em local seguro.	
A sua participação neste projeto é inteiramente voluntária. Se você concordar em participar você não precisa responder nenhuma pergunta que não se sinta confortável em responder e você também pode se retirar do projeto a qualquer momento sem nenhum tipo de penalização. Se você decidir se retirar do projeto em até uma semana pós o início, qualquer dado com sua identificação será destruído/ Sua decisão de participar ou não, não irá acarretar em nenhum dano em relação a futuras relações com a QUT ou qualquer outra empresa associada.	

PRIVACIDADE E CONFIDENCIALIDADE

Todas as respostas serão tratadas com confidencialidade a não ser se requeridas por lei. Qualquer informação pessoal será feita anônima após a transcrição e verificação.

Todos os dados coletados como parte desta pesquisa serão guardados em local seguro de acordo com a política de administração de dados de pesquisa da QUT. Por favor tenha em consideração que os dados não identificáveis coletados neste projeto poderão ser utilizados como fonte de comparação para futuros projetos e poderão ser armazenados em um banco de dados aberto para análises secundárias.

- Você terá a oportunidade de verificar seus comentários e respostas antes da inclusão final caso requerido;
- A transcrição será guardada em local seguro nos próximos 5 anos após a conclusão do projeto;
- A transcrição poderá ser utilizada como fonte de comparação para outros projetos futuros;
- Apenas a equipe de pesquisa terá acesso a gravação;
- Não é possível participar sem ser gravado;
- Os dados coletados serão possivelmente utilizados em um artigo relacionado a esta pesquisa e submetido para publicação em revista científica;
- Você não será identificado na tese ou em nenhuma outra publicação.

CONSENTIMENTO EM PARTICIPAR

Nós gostaríamos que você assinasse um consentimento para confirmar sua participação.

PERGUNTAS OU OUTRAS INFORMAÇÕES EM RELAÇÃO AO PROJETO

Se você tiver alguma pergunta ou quiser qualquer informação em relação ao projeto por favor entre em contato com um dos membros da equipe de pesquisa.

Carla Sartori do Amaral
Manuela Taboada
Marianella Chamorro-Koc

carlasartorido.amaral@hdr.qut.edu.au
manuela.taboada@qut.edu.au
m.chamorro@qut.edu.au

PREOCUPAÇÃO / RECLAMAÇÕES RELACIONADAS A CONDUÇÃO DESTE PROJETO

QUT é comprometida a integridade e ética na condução de projetos de pesquisa. Entretanto, se você tiver alguma preocupação ou reclamação em relação a ética deste projeto você pode entrar em contato com a unidade de ética da QUT através do telefone +61 7 3138 5123 ou e-mail ethicscontact@qut.edu.au. A unidade de ética da QUT não está ligada ao projeto e pode facilitar a resolução de sua preocupação de forma imparcial.

Obrigado pela sua ajuda nesta pesquisa. Por favor guarde uma cópia desta folha para sua informação.

Design de serviços e a biblioteca pública: Explorando relações e definições sobre design

QUT Número de aprovação de Ética 1400000946

CONTATOS DA EQUIPE DE PESQUISA

Carla Sartori do Amaral carlasartorido.amaral@hdr.qut.edu.au
Manuela Taboada manuela.taboada@qut.edu.au
Marianella Chamorro-Koc m.chamorro@qut.edu.au

CONSENTIMENTO

Assinando abaixo você consente que:

- Leu e compreendeu as informações e documentos relacionados a este projeto.
- Esclareceu todas as perguntas a sua satisfação.
- Compreende que caso tenha alguma pergunta poderá entrar em contato com a equipe de pesquisa.
- Compreende que você pode se retirar do projeto a qualquer momento.
- Compreende que você pode entrar em contato com a unidade de ética no telefone +61 7 3138 5123 ou e-mail ethicscontact@qut.edu.au caso você tenha alguma preocupação em relação ao projeto.
- Compreende que o projeto inclui uma gravação de voz.
- Compreende que os dados não identificáveis poderão ser utilizados no futuro.
- Os dados coletados serão possivelmente utilizados em um artigo relacionado a esta pesquisa e submetido para publicação em revista científica.
- Você não será identificado na tese ou em nenhuma outra publicação.
- Concorde em participar do projeto.

Nome


Assinatura

Data

Por favor retorne esta folha ao pesquisador.

Appendix G

Information sheet for notebooks

 Queensland University of Technology Brisbane Australia	PARTICIPANT INFORMATION FOR QUT RESEARCH PROJECT
Service design and the public library: uncovering relationships and definitions of design	
QUT Ethics Approval Number 1400000946	
RESEARCH TEAM	
Principal Researcher: Carla Sartori do Amaral, Masters Student	
Associate Researchers: Dr. Manuela Taboada and Dr Marianella Chamorro-Koc	
Creative Industries Faculty, Queensland University of Technology (QUT)	
DESCRIPTION	
This project is being undertaken as part of the Master of Design study for Carla Sartori do Amaral.	
The purpose of this research is to investigate how public libraries work as cultural institutions to educate and inform society about design through their library services and also to explore how community's involvement with their local public library can be increased.	
To this end, this research will first investigate the different ways of understanding, thinking and making design in Brazil and Australia and investigate how public libraries contribute with their design focused services to educate people about this field. This will expose people's perceptions and opinions of design and also the level of their involvement with the local public library.	
Second; with the data collected from the first investigation we expect to develop to a second part of the project, which consists of analysing the data through service design lenses, using service design tools to understand the needs and desires of the user (people) and provider (public library). This will provide useful insights to be integrated in the research process in order to formulate a "design experience" that would increase community's involvement with design focused services.	
You are invited to participate in this project because you agreed to participate voluntarily in the study and meet one of the following requirements:	
<ol style="list-style-type: none">1. Adult designer (male or female) from Brazil.2. Adult designer (male or female) from Australia.3. Adult non-designer (male or female) from Brazil.4. Adult non-designer (male or female) from Australia.	
PARTICIPATION	
Your participation will involve completing a notebook with drawings, texts, collages, or any sort of creative expression to represent your thoughts about the main theme of the notebook. It can be "design" or "public library", which will be selected by the researcher. You will have 20 days to complete this task. During the days the notebook is in your possession there will be no contact between you and the research team. After 20 days the notebook should be returned to the research team by mail via postage-paid envelope.	
EXPECTED BENEFITS	
It is expected that this project will not benefit you directly. However, this study will build on existing knowledge, by constructing a framework for public library services in relation to increasing their contribution to fostering design. The outcomes of this research may be beneficial to you by the improvement of the public library in your city.	
The study will also potentially benefit the field of Design, in the sense that once the local community acknowledges the work of professional designers, these professionals start to be appreciated and valued. As well, more investments can be done to Design initiatives.	
RISKS	
The research team believes there are minimal risks of inconvenience and mild discomfort. Strategies are in place to manage these risks.	
Your participation in this project is entirely voluntary. If you do agree to participate you do not have to answer any questions you do not wish to answer and you can withdraw from the project without comment or penalty at any time. If you withdraw within 1 week, on request any identifiable information already obtained from you will be destroyed. Your decision to participate or not participate will in no way impact upon your current or future relationship with QUT or with any associated external organisation.	

PRIVACY AND CONFIDENTIALITY

All comments and responses will be treated confidentially unless required by law. Your identity will be protected by using a unique code that will not identify you.

Any data collected as part of this project will be stored securely as per QUT's Management of research data policy. Please note that non-identifiable data collected in this project may be used as comparative data in future projects or stored on an open access database for secondary analysis.

- The notebook will be stored securely for 5 years after the project's conclusion.
- The notebook may be used as comparative data in future projects.
- Only the research team will have access to the notebook.
- The data collected will possibly be used in a paper related to this research topic and submitted for publication on a journal.
- You will not be identified in the thesis or in any other publications.

CONSENT TO PARTICIPATE

The return of the completed notebook is accepted as an indication of your consent to participate in this project.

QUESTIONS / FURTHER INFORMATION ABOUT THE PROJECT

If you have any questions or require further information please contact one of the research team members below.

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CONCERNS / COMPLAINTS REGARDING THE CONDUCT OF THE PROJECT

QUT is committed to research integrity and the ethical conduct of research projects. However, if you do have any concerns or complaints about the ethical conduct of the project you may contact the QUT Research Ethics Unit on +61 7 3138 5123 or email ethicscontact@qut.edu.au. The QUT Research Ethics Unit is not connected with the research project and can facilitate a resolution to your concern in an impartial manner.

Thank you for helping with this research project. Please keep this sheet for your information.

G2. Portuguese version

 Queensland University of Technology Brisbane Australia	FOLHA DE PARTICIPAÇÃO PARA PESQUISA DA QUT
Design de serviços e a biblioteca pública: Explorando relações e definições sobre design	
QUT Número de aprovação de Ética 1400000946	
CONTATOS DA EQUIPE DE PESQUISA	
Principal Pesquisador:	Carla Sartori do Amaral, Estudante de mestrado
Pesquisadores Associados:	Dr Manuela Taboada e Dr Marianella Chamorro-Koc Creative Industries Faculty, Queensland University of Technology (QUT)
DESCRIÇÃO	
Este projeto faz parte da pesquisa de mestrado de Carla Sartori do Amaral.	
O propósito desta pesquisa é investigar como as bibliotecas públicas trabalham como instituições culturais para educar e informar a sociedade sobre design através dos seus serviços e também explorar como o envolvimento da comunidade com a biblioteca pública pode ser aumentado.	
Para este objetivo a pesquisa irá iniciar investigando os diferentes jeitos de se entender, pensar e fazer design no Brasil e na Austrália e investigar como bibliotecas públicas contribuem com seus serviços focados em design para educar as pessoas sobre este assunto. Desta maneira as percepções e opiniões das pessoas sobre design serão expostas e também o grau de envolvimento que elas tem com a biblioteca pública local.	
Em seguida, com os dados coletados da primeira parte da investigação, nós esperamos desenvolver uma segunda parte que consiste em analisar os dados através das lentes do design de serviços, utilizando ferramentas do design de serviços para entender as necessidades e desejos dos usuários (público) e do provedor (biblioteca). Isto irá oferecer ideais para serem integradas na pesquisa e auxiliar na formulação de uma “experiência de design” que irá aumentar o envolvimento da comunidade com serviços relacionados a design.	
Você está sendo convidado a participar porque você se voluntariou e também porque se enquadra em uma das seguintes categorias:	
<ol style="list-style-type: none">1. Designer adulto (sexo feminino ou masculino) do Brasil.2. Designer adulto (sexo feminino ou masculino) da Austrália.3. Adulto, não-designer (sexo feminino ou masculino) do Brasil.4. Adulto, não-designer (sexo feminino ou masculino) da Austrália.	
PARTICIPAÇÃO	
A sua participação irá envolver o preenchimento de um caderno com desenhos, textos, colagens ou qualquer forma de expressão artística para representar seus pensamentos sobre o tema principal do caderno. O tema poderá ser “design” ou “biblioteca pública” e isto será selecionado pelo pesquisador. Você terá 20 dias para completar esta tarefa. Durante o período em que o caderno estiver com você não haverá nenhum tipo de contato entre você e a equipe de pesquisa. Após os 20 dias o caderno deverá ser enviado ao pesquisador pelo correio através do uso de envelope pré-pago.	
BENEFÍCIOS ESPERADOS	
Este projeto não irá lhe beneficiar diretamente. Entretanto, este estudo irá acrescentar dados ao conhecimento existente, construindo um guia para bibliotecas públicas aprimorarem seus serviços, contribuindo para a democratização do design. Os resultados desta pesquisa podem lhe beneficiar pelo aprimoramento da biblioteca pública na sua cidade.	
Este estudo também irá potencialmente beneficiar a área do Design, no sentido que assim que a comunidade local compreender o trabalho profissional de designers, estes profissionais serão mais valorizados. Assim como, mais investimentos serão feitos em iniciativas de Design.	
RISCOS	
A equipe de pesquisa acredita que existem riscos mínimos de inconveniência e desconforto. Estratégias já foram elaboradas para controlar estes riscos e todos os detalhes serão fornecidos caso você decida participar.	
A sua participação neste projeto é inteiramente voluntária. Se você concordar em participar você não precisa responder nenhuma pergunta que não se sinta confortável em responder e você também pode se retirar do projeto a qualquer momento sem nenhum tipo de penalização. Se você decidir se retirar do projeto em até uma semana pós o início, qualquer dado com sua identificação será destruído/ Sua decisão de participar ou não, não irá acarretar em nenhum dano em relação a futuras relações com a QUT ou qualquer outra empresa associada.	

PRIVACIDADE E CONFIDENCIALIDADE

Todas as respostas serão tratadas com confidencialidade e não serão requeridas por lei. Sua identidade será substituída utilizando códigos únicos que não irão identificá-lo.

Todos os dados coletados como parte desta pesquisa serão guardados em local seguro de acordo com a política de administração de dados de pesquisa da QUT. Por favor tenha em consideração que os dados não identificáveis coletados neste projeto poderão ser utilizados como fonte de comparação para futuros projetos e poderão ser armazenados em um banco de dados aberto para análises secundárias.

- O caderno será guardado em local seguro nos próximos 5 anos após a conclusão do projeto.
- O caderno poderá ser utilizado como fonte de comparação para outros projetos futuros.
- Apenas a equipe de pesquisa terá acesso ao caderno.
- Os dados coletados serão possivelmente utilizados em um artigo relacionado a esta pesquisa e submetido para publicação em revista científica.
- Você não será identificado na tese ou em nenhuma outra publicação.

CONSENTIMENTO EM PARTICIPAR

A devolução do caderno preenchido será aceita como indicação do seu consentimento em participar deste projeto.

PERGUNTAS OU OUTRAS INFORMAÇÕES EM RELAÇÃO AO PROJETO

Se você tiver alguma pergunta ou quiser qualquer informação em relação ao projeto por favor entre em contato com um dos membros da equipe de pesquisa.

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PREOCUPAÇÃO / RECLAMAÇÕES RELACIONADAS A CONDUÇÃO DESTE PROJETO

QUT é comprometida a integridade e ética na condução de projetos de pesquisa. Entretanto, se você tiver alguma preocupação ou reclamação em relação a ética deste projeto você pode entrar em contato com a unidade de ética da QUT através do telefone +61 7 3138 5123 ou e-mail ethicscontact@qut.edu.au. A unidade de ética da QUT não está ligada ao projeto e pode facilitar a resolução de sua preocupação de forma imparcial.

Obrigado pela sua ajuda nesta pesquisa. Por favor guarde uma cópia desta folha para sua informação.

Appendix H

Complete table of codes for interviews

	CODE	DESCRIPTION	QUOTES SLQ	QUOTES SLP
1	Providing access to information	Comments on how the public library is a platform for local community to access information	<p>"I think the intention is for it to be a space for people to get knowledge effectively."</p> <p>"I guess it's sort of the idea of people generating their own ways of learning and generating the ways in which they learn and using the library as a space that allows them to do that."</p>	<p>"The library is always a place for researching. People come here to get some ideas, to create"</p> <p>"Our goal is provide citizens with the information they need, is to give them the right to have access to all publications"</p> <p>"Not only books, but also to have access to cultural information and to the activities that are offered here"</p>
2	Capturing local memory	References to library's role in capturing local memory and culture	<p>"The strategic objectives of the State Library of Queensland are effectively to co-create Queensland's memories, so part of the library is focused on just capturing"</p>	<p>"Here is the section with Paraná's collection. This is a section where we reunite a collection focused on Paraná, from Paraná's authors, published by Paraná's editors, Paraná's subject, so there is not only books, there are videos, magazines, newspapers. So all the collection is focused on Paraná"</p>
3	Public's motivations for visits	Views on why people visit the public library and what their main interests are	<p>"I think there are some services like the free Wi-Fi that definitely draw people in to do that sort of thing. And I think then the Events Programming as well certainly helps with drawing people in with sort of rotating and providing new information or something different each time that you come"</p> <p>"I think some parents bring they children to participate just not to stay at home. I mean this is just my general observation, like I can't really speak for anyone else. But I do think that it is more that they're looking for something to do and it's something different to what they would be doing elsewhere."</p> <p>"They come to this space because of the design of some of the spaces that they really love. It's been a very successful re-design"</p>	<p>"I think people have interest to visit because the library services are free"</p> <p>"People come to the library because of the access that we provide. The library attends all the social classes, it is not restricted to only one class"</p> <p>"The interest of the public to participate in our events will depend on the activity they develop, the library offers several options"</p>

4	General services	Services offered by the library as a whole	<p>"There's children's programming that happens throughout the library as a whole"</p> <p>"So, we do have a lot of public programs as well, and so depending on the public program we might have, you know, like the design lectures, for example."</p> <p>"Did you want to run a workshop for us because you're the ones that know everything about it; we're just the people that are giving you the platform in which to do that."</p>	<p>"The library is currently offering storytelling and comics drawing workshops for children"</p> <p>"Recently we had an activity called "A night in the Library" where children come to the library and sleep over for a night."</p> <p>"Here we have the copyright office, which is a representative of the Rio de Janeiro's office. People can submit their documents and we require copyright of their productions"</p> <p>"We have a project called "A night in the Library" where children come here on a Saturday evening and sleep over, they spend time getting to know the library"</p> <p>"Here on our entrance hall we have exhibitions, all the library visitors have access to it"</p> <p>"We have interesting events, for example "A night in the Library", when 50 children spend the night in the library"</p>
5	General public profile	Comments on the profile of public library visitors	<p>"We also have school students coming in quite a bit. But also, yeah, Uni students quite a lot, but then we also have older people who are just interested who want to read."</p> <p>"To be honest, like I don't think that there's any one set type of person that I've actually noticed, which I think is quite good."</p> <p>"There are quite a few different categories of people that come to the library and are almost separated by level."</p>	<p>"There are a lot of children participating in the activities offered by the library"</p> <p>"We have a very varied audience. There are several interests that people seek. The age range is also varied"</p> <p>"We attend from children, teenagers, to elderly people and also university and high school students"</p> <p>"Our audience is diverse, as I told you. There are children that come with schools...there are young people that come here to study using material from the library and there are adults as well"</p> <p>"We receive in average 160 children per day from schools"</p>

6	Design-related services	References to services offered by APDL that are focused specifically on fostering design	<p>"We do a Little Designers program with four to eight-year-olds and their parents. We then have our programs with school students and then we also have our programs with teachers."</p> <p>"We run an eight-week Architectural Lecture Series, so we have a speaker per week from March to May; that's our major event during the year"</p> <p>"Then we have a series in September to November, which is our Design Thinking Lecture Series, so we have three speakers, one international, one national and one local."</p> <p>"When we host events we actually ask the speakers to recommend their books, the books that they think we should have in our collection, and then we buy those books and they become part of the collection."</p> <p>"And then we have "Design Online" and "Design Minds" which are – Design Minds specifically looks at design thinking in education, and so we run a series of events, or we run Professional Development days as a part of that."</p> <p>" And then we partner with schools"</p> <p>"And then we also partner during the year with various people"</p>	
7	Promote reading	Views on the current SLP's focus of promoting reading		<p>"The current management team is focusing on promote reading and literary art"</p> <p>"Our focus in on encouraging reading"</p>

8	Public participation in library services	References to visitor participation in services offered by the public library	<p>"So, to the actual space (APDL) we can sort of get anywhere between 2000 and 6000 visitors a month."</p> <p>"And then our (APDL) events have been growing fairly steadily over the last few years. The UQ Architectural Lecture Series has consistently sold out for this eight-week run, which is 250 registered attendees to each event. The Little Designers is like 30 per session and there's usually about nine sessions, and they consistently sort of sell out as well. So, there's sort of a fair amount of people that we do have come through."</p>	<p>"The interest of the public to participate in our events will depend on the activity they develop, the library offers several options"</p> <p>"There is a good public participation in the services offered by the library"</p> <p>"People come to the library, participate in the activities, they come to ask for information of when the events are going to happen and how they can participate"</p> <p>"We have around 3.000 visitors per day and 1.500 book loans, not to count our events"</p>
9	Relationship between library and design	Specific comments on the relationship between library and design	<p>"So, I think the fit of having a design component in a library is really a good fit. I don't think it would be as good a fit in somewhere like a museum or in an art gallery; I think it's a really good fit in a library because people engage with the ideas and those ideas come from books"</p> <p>"I think also people engage with people around design because it's a people-centred activity; they want to hear what other designers think about their projects and how they deal with people. So, without the events, if you just have the collection I don't think that would be as successful as well. So, I think the marriage of the events, the collection, having the space in the library, plus having the on-line so when people are at work and they see, "Oh, great, the library is putting on this event," you know they can engage with it all the time."</p>	

10	Staff with design background	References to staff members of the library as a whole who have a design background	<p>"I'm a designer and the Engagement and Partnerships Coordinator and the Design Lounge Coordinator are both graphic designers. And then I have my On-Line Content Coordinator who's a journalist; so she's not a designer but she's really interested in design."</p> <p>"Predominantly within the Design Library – none of – we have four staff member and none of us are actually librarians that come from a librarian background; we all come from design."</p> <p>"So, the staff are specialised...mostly designers. Yeah. And I think that's really good because they understand our audience; they understand what people want."</p> <p>"We do have like a design team, but that's sort of more for internal design and advertising the service. Like we have a graphic design team that does things."</p> <p>"So, we have a couple of graphic designers in Marketing. Mm-hmm, I'm trying to think – well, we do have exhibition designers as well. And I guess, I think the people in APDL have a design background even if they are not necessarily using, you know, those design qualifications or skills in their roles."</p>	<p>"We don't have any staff members specialised in design"</p> <p>"No, we don't. The employees here are public servants"</p>
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11	APDL's visitors profile	Views on the average profile of APDL visitors	<p>"From like the inquiries that have come to me specifically they've tended to be more from designers; like the majority are designers. But it's sort of been more like a 60/40 split that I sort of get general public"</p> <p>"I think the design lounge itself, we get a fair mix of designers, so professional designers, particularly students; we get a fair amount of students in as well. But we do also get a fair amount of the general public who are just kind of curious and wandering around and sort of stumble into the space."</p> <p>"Asia Pacific Design Library not only supports designers, and probably that's our biggest area is – designers are obviously interested in design, but the public is also interested in design, so we have a lot of people who come to our events who are not designers and they're just interested."</p> <p>"we also engage with teachers and students, so it's not just about engaging with adults, we also engage with little kids."</p> <p>"But with our events I guess we do get – I would say our main audience would be graduates up to professionals. Then we do have some older public people, general public people, and then we don't have many younger people coming to the events unless it's a student event."</p>	
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12	Library relationship with public	Thoughts about the public library's interest in connecting more with local community	<p>"I mean I think in general for the library we only exist because of the community and for the community, so we're constantly looking in every single area how we can connect with the community more, and I know that that is something that is consistently revised and consistently looked at, you know, "How can we connect with communities more? How can we have them more involved in our programs?"</p> <p>"I guess the main thing that the library focuses on is connecting communities together"</p> <p>"it's all about engaging communities, so we're constantly asking our community, "Well what do you want to do?"</p> <p>"It's about the community coming in and saying, "I want to do this. Can you help me do that?"</p> <p>"So, I think it's more about taking their experiences and taking what they want to express and then assisting them in delivering that."</p>	<p>"The main role of the library is to attend general community"</p> <p>"We focus on general community"</p> <p>"Our main focus is to attend community"</p>
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13	Library communication with public	References to the different ways that public libraries communicate with the public	<p>"I guess one of the key successes possibly in engaging our community is our social media, so we have Facebook, Twitter, Instagram, and we also have our on-line platform, so that social media supports all the stuff that we're doing through our on-line platform."</p> <p>"We also market through all the SLQ marketing platforms, so we have a magazine called "What's On," which is a hard copy and newsletter. We also have our own newsletter that goes out every month about what we've been doing."</p> <p>"So, we do some competitions sometimes through social media that engages people as well."</p> <p>"But it's really important to allow your community or your audience to generate some of the content; you know, give us the recommendations for the books, you know, ask us could we do this event, that sort of thing."</p> <p>"And Design Online is an on-line platform that basically asks the community to write articles about what they think about design."</p> <p>"We regularly ask for feedback, I guess, on events, so any design events that we run like the UQ Architectural Lecture Series"</p> <p>"So, we have a printed "What's On Program" and that comes out every quarter. And so, we also have our on-line events calendar. We also have blogs on-line</p> <p>"We do a lot of direct marketing as well to the universities and the various areas which we think might want to know."</p>	<p>"Our activities are promoted through the library's website"</p> <p>"All our events are published in our monthly informative report, on the library's website and on the Facebook page"</p> <p>"All of our activities, not only exhibitions, but any event that we have are also published by the Secretary of Culture on their website"</p>
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14	Democratic space	Comments about how the libraries offer democratic access to local communities	<p>"Being very inclusive about multi-cultural audience, about Indigenous audiences, and I guess like people with disabilities"</p> <p>"How do we get more people to engage with the content?"</p> <p>"The key objective for the whole library is to get as many people in the library as possible."</p> <p>"We're always thinking about ways that we can open that up to a lot of people"</p> <p>"What we were getting towards, I guess in the last couple of years, was identifying the communities that we wanted to connect with and that would have a valuable experience with us, and how they could contribute to the program."</p>	<p>"We have people of several social classes, from the humblest to the richest. We have people with higher levels of education and lower levels of education"</p> <p>"We focus on events for people with disabilities, visual impairment, for children, adults and also schools"</p> <p>"The access to the library is very democratic"</p> <p>"We are bringing to the library many non-governmental organisations with children at high risk, so we aim to bring all publics to the public library so they can have a good familiarity with the library and become constant visitors of the library"</p>
15	Support to regional areas	References to the support that State Libraries provide to regional areas	<p>"How can we get access for people regionally to the information?" So, there's a lot of programs around taking some of the exhibitions and the collection out to regional libraries and enabling people to borrow books from here and we send them to regional areas.</p> <p>"On-line platforms for us have been very successful in growing our audience because we have obviously a lot of people that don't live in Brisbane and they can still engage with our platform if they're not living in Brisbane through that."</p> <p>"So there is a really, really huge focus first of all of becoming an institution that has something for the community, and that's not only in Brisbane but also regionally [out there]."</p>	<p>"We support libraries from the countryside of Paraná"</p>

16	Design guidelines	References to guidelines that determine design's presence in the library	<p>"Not as an organisation. Obviously we have a Marketing Department, so they have a lot of guidelines around communication design and how that works across the broader library."</p> <p>"They have their Strategic Planning – I don't know whether or not they mention design specifically in that"</p> <p>"There aren't any design guidelines in terms of organising events or in terms of collection materials. I don't even know how you would go about implementing design into those processes because they're so different across all of the departments."</p> <p>"There's a Strategic Plan, so we have the four areas that we need to focus on, but a lot of those are based around the community. There's nothing specific about design."</p>	<p>"Look, I can not tell you, I think we don't have any design-related services"</p> <p>"We don't have any guidelines focused on design"</p> <p>"To design, specifically, unfortunately no"</p> <p>"Look, I think we don't, at least like specific to design, from what I remember no"</p>
17	General guidelines	Comments about the documents that guides public library activities	<p>"And you can also download the Strategic Plan and it'll show you as a PDF and it'll show you all our strategies and what we want to do. So, the four there are "Improving Access to Library Services," "Co-creating Queensland's Memory," "Developing People and Capability." Where's the fourth one? I must have missed one. Oh, yeah, "Extend Learning and Creative Experiences."</p> <p>"As long as the Communities of Interest are fulfilling those objectives for the State Library then basically we can do what we like, I guess."</p>	<p>"We have our own statute"</p> <p>"The guidelines for the library are the same for all public libraries, which is based on the UNESCO manifesto... from this manifesto we adapt it to the local reality. We also have our internal statute"</p>

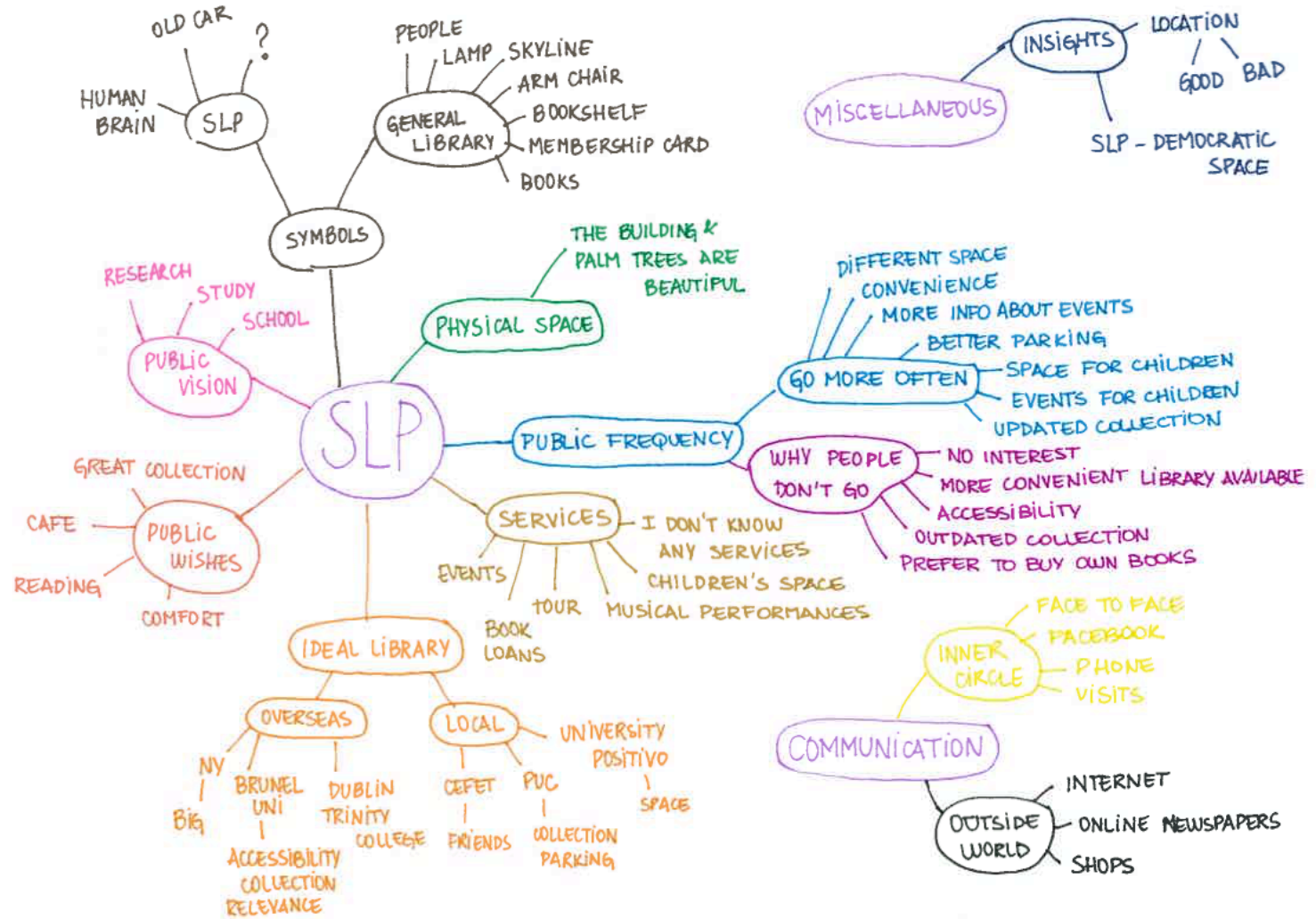
18	Architecture	Thoughts about SLQ's building and internal spaces	<p>"Our building was designed or redesigned in 2006 by a local firm of architects called Donovan Hill Architects, so the building itself is a big part of the library; people love this space"</p> <p>"I think it's, (a) it's a nice space to come to, to just hang out and do whatever it is that you want to do"</p> <p>"And I think that's another advantage of our library is that it is a very beautiful building and it's very comfortable to be in and it's lovely to be around and be inspired and do your work."</p>	
19	Design collection	References to the particularities of the design space within the library	<p>"So, we have the Asia Pacific Design Library is a department specifically within the State Library and we have our own library space here on Level Two that provides those different resources"</p> <p>"we have the Asia Pacific Design Library. So, that launched while I was there, so it's only been there – I'm not sure – four years." "We've got a different format of housing books; it's a retail format."</p> <p>"We had an assessment – independent assessment done of the whole library space planning and the independent assessor said there should be more spaces like Asia Pacific Design Library because it's a really nice, different format that engages people in the collection rather than having books on shelves that you have to search for; it's more of a spontaneous, you can kind of just look in that area and find things."</p> <p>"I think that the way in which the books are laid out like that sort of bookshop style of things certainly draws people to hang in here, to actually come down and sort of see what it is."</p>	<p>"In the Fine Arts section we have books on design"</p> <p>"In the Paranaense sector we also have some books of local designers"</p> <p>"Here, at the local content section, we have newspapers with news about local design"</p> <p>"We do have some material related to design, but is not a significant material. This is responsibility of an university library, or a specialised library"</p> <p>"We have a Fine Arts section"</p>

20	APDL's history	References to how the APDL was established	<p>"Asia Pacific Design Library was set up in 2010 with a little bit of a structure put in place, so it was put together with a framework of five key things that we do"</p> <p>"This space started as part of the Design Strategy 20- 20, which was an Arts Queensland, Queensland Government initiative, so they actually wrote a government policy about design and part of that policy was that they wanted to have design resources in the library and then they also wanted to teach teachers about design."</p> <p>"So, design and sort of designers have been, I guess, identified as a particular area of interest for the Queensland community and so, that's where the Asia Pacific Design Library has sort of come out of that identification of a need or an interest group"</p> <p>"So, initially it was government-funded but then the library has supported that, and you know if it wasn't popular I don't think we'd still have it."</p> <p>"But we've created specifically this space because there was that identification of a Community of Interest. Initially it was created out of the – a couple of government planning cycles ago there was this identification of a Queensland 20-20 Plan"</p> <p>"there were four key things, objectives in the strategy (QLD 20-20), and one of those important ones was teaching the general public about design, so, how do you do that? Well, it's about starting when kids are at school and also just generally people knowing about design. So, I guess they thought that the library was a perfect place to do that because it's not art, which would be in the art gallery; it's not the museum, so the library is kind of the best place. And so, they committed funds to starting that and the library supported that."</p>
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21	Barriers related to design understandings	Concerns about general public's understandings of design	<p>"I mean with the design activities there still is a little bit of a barrier between people who are in the design field or directly related to design and people who think that it's not for them."</p> <p>"I guess it's the content as well. You know, I mean people want to attend things that they're interested in and maybe still see design as a physical thing rather than a way of thinking. But I think as that is changing then public participation from people who aren't in the field will probably increase."</p>	"We do have some sort of design material, but it's not as utilised as it should be. Students give preference to university libraries"
22	Opportunities for visitors to engage more with design	Insights into how to incorporate more design initiatives at the library	<p>"I guess, opening up the possibilities for different people to engage in different ways"</p> <p>"I certainly think we (APDL) could possibly communicate a bit better what it is that we are like once they are in here. I think that's an area of opportunity for us."</p> <p>"So, I mean I guess there's a potential there (Strategic Plan) to have a design framework under all of those areas but I'm pretty confident there's nothing in there at this stage."</p> <p>"I think if they (general public) had an opportunity to engage with design serendipitously in the library then they might find that they could be interested, but I don't think they would go out of their way if that wasn't their primary field or an interest that they had."</p>	<p>"Perhaps we could have more propagation of our services, but from what is being done we're having reciprocity from the public"</p> <p>"We don't have a specific space for design here in the library because the people within the field don't come to us. If they came to us and said "we want to do a partnership, an exhibition, an event" something like that, I'm sure the library would be happy to support this"</p> <p>"Of course if a group that wants to make an event come to us requesting our participation of course we will participate and promote, there is room for this"</p> <p>"The library collection is divided by areas, so we try to put, for example, a Fine Art student, a design student, within the specific areas. So that the person can learn with the researches and also that they have interest and know how to attend our visitors"</p> <p>"There is a demand, we had people from UTFPR from the Industrial Design course that came to do a research here on design, they searched for material at the local content section and they came here to make a differentiate project to the library"</p> <p>"There is an interest from the visitors related to design"</p>

Appendix I

Thematic map SLP



Appendix J

Thematic map Brisbane

